Chopin

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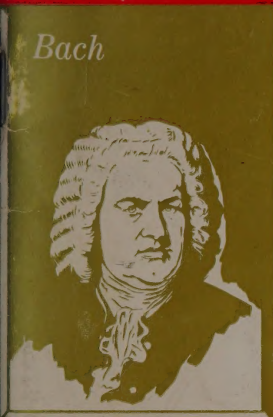
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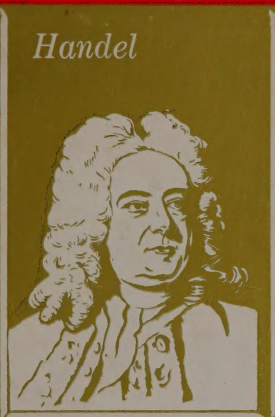
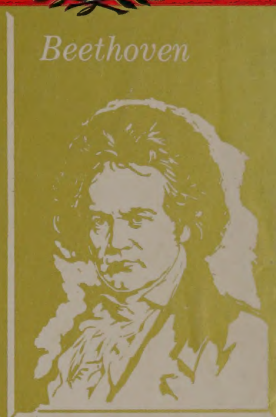

Handel

Haydn

Mozart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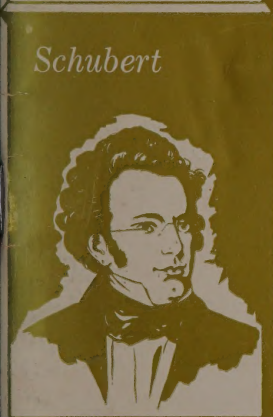
Schubert

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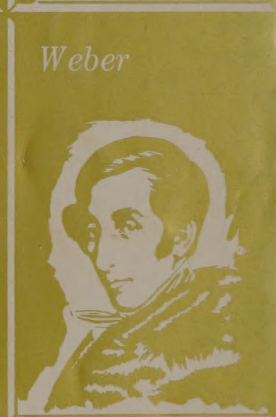
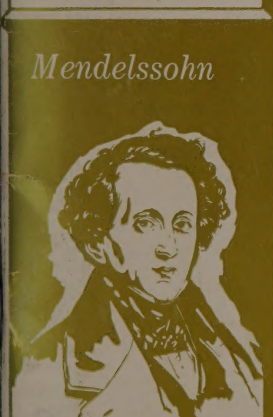
COMPOSITIONS FOR PIANO
IN THEIR ORIGINAL VERSIONS


Weber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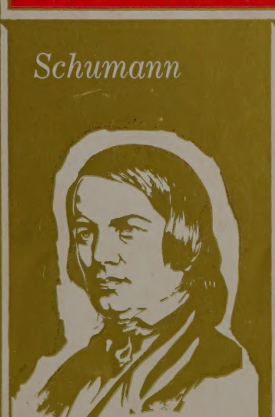
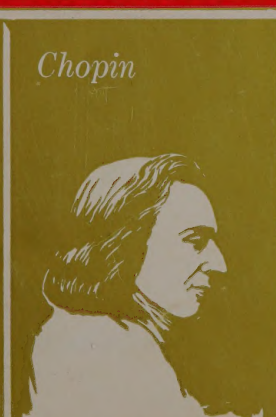
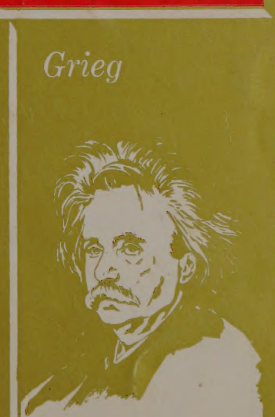
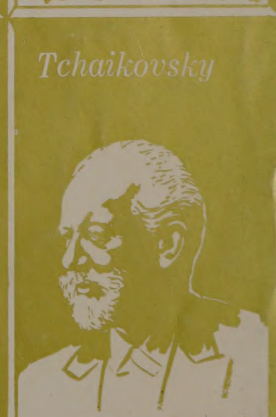

Schumann


Chopin


Grieg


Tchaikovsky

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7

Chopin

Bach	*Beethoven*	*Schumann*
Handel	*Schubert*	*Chopin*
Haydn	*Weber*	*Grieg*
Mozart	*Mendelssohn*	*Tchaikovsky*

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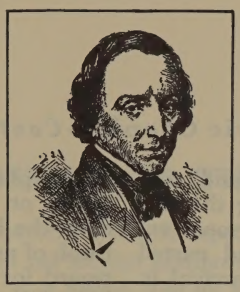
FRÉDÉRIC CHOPIN



The path of Chopin's life may be retraced with a few strokes; no words can adequately describe the magic of his music. And yet, much has been written about it by masters of the sonorous phrase, by cavilling critics or fanatic worshippers—often extravagantly, never impassively! Nor was it only after death that man and work were paid their due, although the masses, ever attracted by obvious virtuosity, could not have been expected to prefer the seer of strange and novel beauty to his shallow contemporaries, much as it disappointed the hypersensitive and morbid artist. But it was honor, indeed, to be hailed by a Schumann as "the boldest, proudest poet-soul of his time," and pardonable, perhaps, in a disillusioned, self-centered mind not to return the greeting; it was sweet to receive fervent homage from the fairest, and gratifying to enjoy the friendship of the greatest among kindred spirits.

Chopin was born March 1, 1809, in a village not far from Warsaw, the capital of Poland. His father taught at a school which was frequented by children of the Polish aristocracy, and where young Frédéric formed many blackboard acquaintances that ripened into pleasant connections of helpful influence on his future. The boy's musical talents became apparent at an early age. The teacher who did most for their development was Joseph Elsner (1769–1854), a man of sound intelligence and taste. Chopin soon gained a reputation as a finished pianist and a composer of distinction. However, fame could be bought only in the cosmopolitan music marts of Europe. He visited Berlin in 1828; in the following year he went to Vienna, where he played successfully in public. He returned to Warsaw by way of Prague, Dresden and Breslau, widening everywhere his circle of musical relations. In November, 1830, Chopin set out for a second visit to Vienna. But the Viennese public did not quicken to the charms of his touch, as it had done in 1829. More boisterous players had ensnared it. To the disillusionment of the musician was added that of the patriot who saw another of the periodic Polish revolutions, an attempt in December, 1830, to shake off Russia's yoke, finally and dismally collapse before the overwhelming armies of the Czar. He decided to try his luck in England, started on his way to Munich, and arrived at Paris in October, 1831. Here he remained, with few and short interruptions, for the rest of his life.

The Paris of 1831 was the gathering place of illustrious men and women, the caldron in which new creeds of art and politics fermented. The democratic monarchy of Louis Philippe, King by the grace of the "July revolt" of 1830 and deposed by the "February insurrection" of 1848, offered shelter to a large number of political refugees from other countries. Chopin, who was never to return to Poland, found here many of his compatriots and intimate friends. His ardent love for the Polish fatherland, the melancholy fate of the exiled, are voiced in some of the most chivalrous and lofty pages of his music, as well as in some of the tenderest and saddest. His aspirations and dreams, his sorrow and grief, were shared by the nobility of blood and brain that welcomed in him a precious addition to their colony. It is not surprising that he should have been drawn to Heine, likewise an exile, whose warm lyricism and icy wit formed such an incomparable combination. The parallel between the musician and the poet is unavoidable; it sounds the tonic triad in the gamut of their emotions: homesick, lovesick, soulsick.

Chopin gave his first recital in Paris under the auspices of the publisher and piano manufacturer Camille Pleyel, from the "slightly veiled, yet silvery sonorousness" of whose instrument he drew sounds such as had not been heard before. After 1835, he appeared but seldom in public. He devoted his time to composing and teaching. The majority of Chopin's compositions were written in Paris and during the summers that he spent at Nohant, the country seat of that extraordinary woman who wrote

under the pen-name of "George Sand" and who made a specialty of gleaning the material for her romances from personal experience. They met in 1837 and parted ten years later. Soon after his arrival in Paris, Chopin, in order to make a living, had settled down to a routine of teaching, and numerous were the pupils who came to take lessons from this pale young man of languid airs, of faultless manners and attire, succumbing each and all to their teacher's irresistible fascination, many of them loyal in their cult for him unto the end, like that privileged Miss Stirling who sent him from Edinburgh twenty thousand francs when she heard the ailing master was in need; like the Countess Delphine Potocka who rushed from Nice to his deathbed, and—we are told—brightened his last hours with her singing; like Adolph Gutmann—one of his favorite pupils, to whom the C♯ minor Scherzo was inscribed—in whose arms he is said to have expired, after so much physical and mental suffering.

The seductive grace that distinguishes many of Chopin's compositions, the often painful languor which he puts into a melody, the incisiveness that he imparts to a rhythm, account for the present hold of his music on all the world, including the unmusical half. What the musician never tires of admiring in this remarkable innovator—ranking as such with Bach, Wagner and Debussy—is the keenness of his divining ear, the surety of his revealing fingers. Chopin wrote practically only for the piano, the real possibilities of which he was the first to discover. Under his hands the instrument ceased to be a mechanism of "percussion." The "*Hammerclavier*" was taught subjection to his varying moods of passion, tenderness or playful irony; of anger, simple loveliness, or gloom; from the keyboard he drew the brilliant glare of trumpets or the throb of muffled drums; but he always had regard for "musical sonority," for harmonious distribution of chord and arpeggio, and proved that even little "hammers" were intended—first and last—to sing! The shimmering iridescence of his chromaticism—harmonic as well as melodic—is Chopin's greatest gift to music; he tapped a source that has not been exhausted to this day. The pearly sinuosities of his runs, his filigree of dazzling arabesques, inaugurated a new era in musical "embellishments." Peculiar to his music was the style of his performance: that flexibility of "tempo rubato," almost imperceptible and indefinable, yet so essential and so telling.

Nervously high-strung, physically weak, he had no reserve power to fight consumption when it attacked his lungs. On the return from a visit to England, during the winter of 1848–49, his condition grew rapidly worse. He became so feeble that he could no longer walk. He died, in Paris, in the early morning of October 17, 1849. And now let Liszt, that great and generous musician, the friend of Chopin, give you his version of the end:

"The final agony commenced about two o'clock; a cold sweat ran profusely from his brow; after a short drowsiness, he asked, in a voice scarcely audible: 'Who is near me?' Being answered, he bent his head to kiss the hand of M. Gutman, who still supported it;—while giving this last tender proof of love and gratitude, the soul of the artist left its fragile clay. He died as he had lived—in loving."

C. E.

MASTER SERIES FOR THE YOUNG

In presenting this unique series, issued especially to meet the need of the young pianist for material from the master composers for the instrument, a work is put before the public which, it is hoped, will fill a long-felt want.

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Naturally, the volumes do not all represent one particular "grade" of difficulty. Chopin and Grieg, for example, wrote no specific "children's pieces," as Schumann and Tchaikovsky did, and Mendelssohn's "Pieces for Children" require a technical development much more advanced than that demanded by the simpler compositions of Bach, Handel and Mozart. Each volume may be looked upon as an introduction to the study of the individual style and characteristic manner of the composer in question.

The use of excerpts from larger compositions has been necessary in a few instances, on account of the lack of sufficient appropriate material among the composer's works. In the case of some of the older compositions, undue prolixity has been avoided by a judicious paring of the numbers.

Attention is called to the completeness and accuracy of the modern pedal markings, the observance of which will result in the development of the student's taste and ear in the direction of correct pedalling. The use of the antiquated and inexact "Ped. ★" has been done away with entirely. Where pedal marks are absent, as in the case of the Bach and Handel numbers, which were written for instruments not equipped with the damper pedal, the use of the latter is to be avoided.

EDWIN HUGHES

28929-30-1-2-3-4-5-6-7-8-9-40

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Master Series for the Young

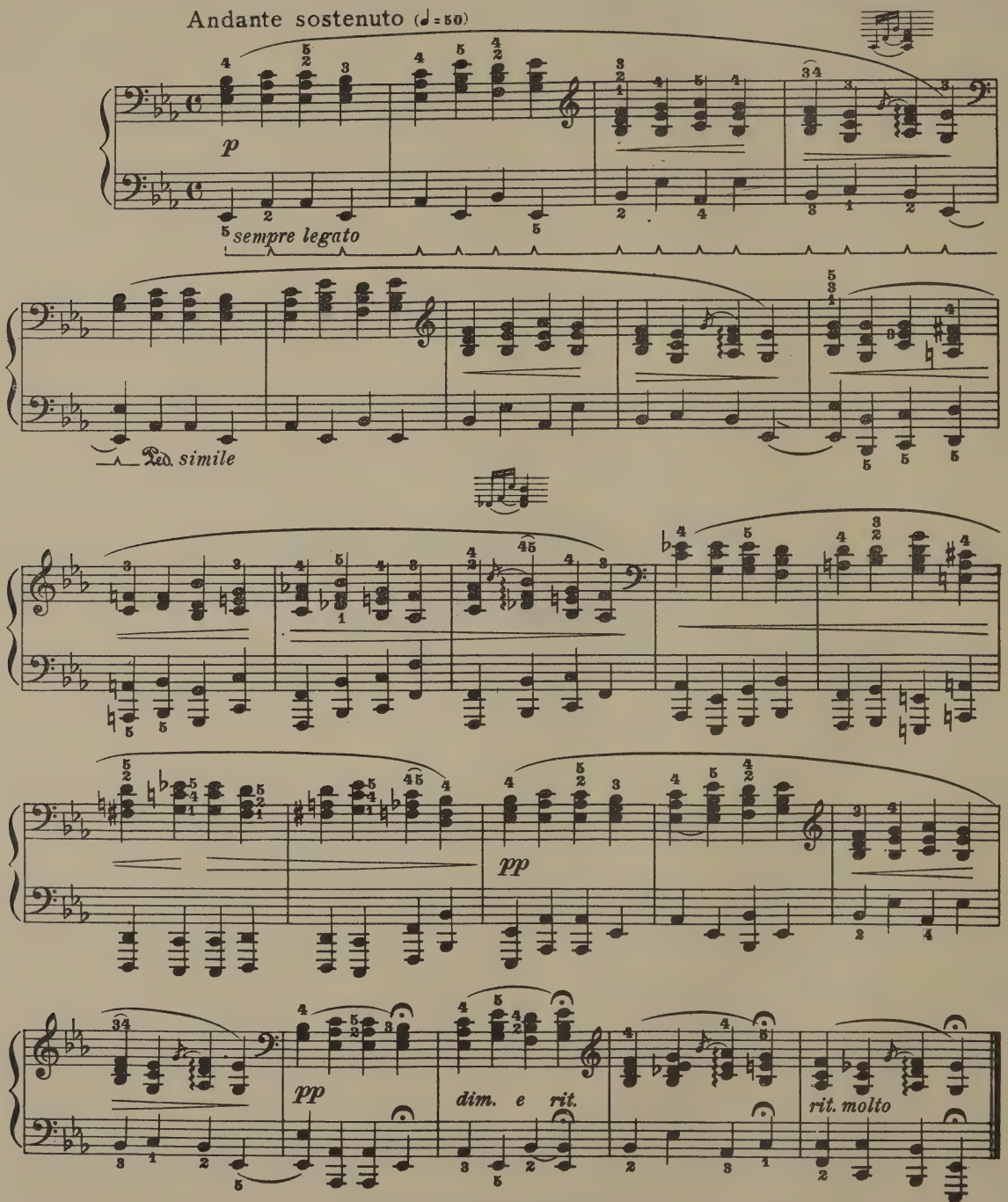
FRÉDÉRIC CHOPIN

Chorale

from the Nocturne Op. 37, No.1

Selected and edited by
Edwin Hughes

Frédéric Chopin



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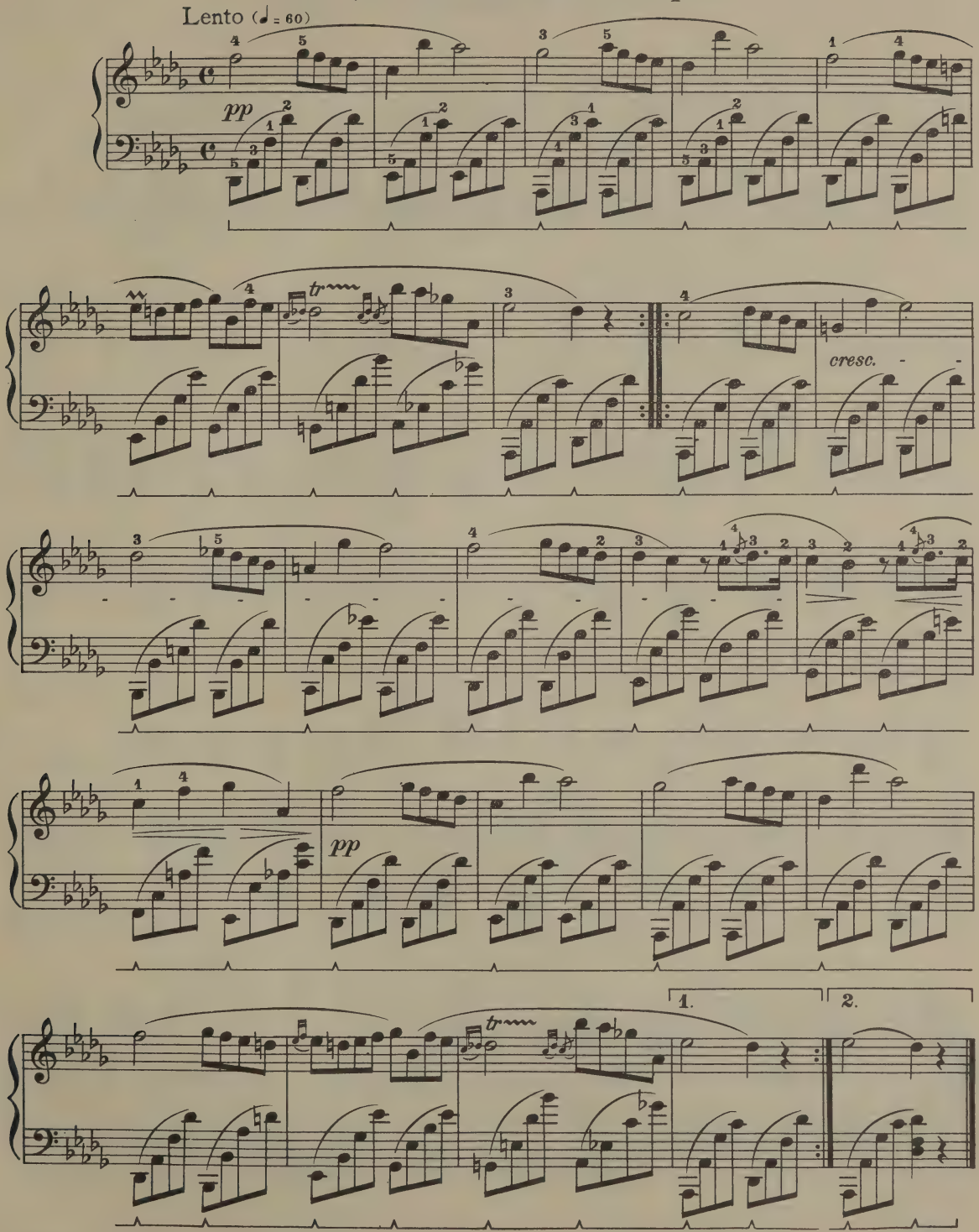
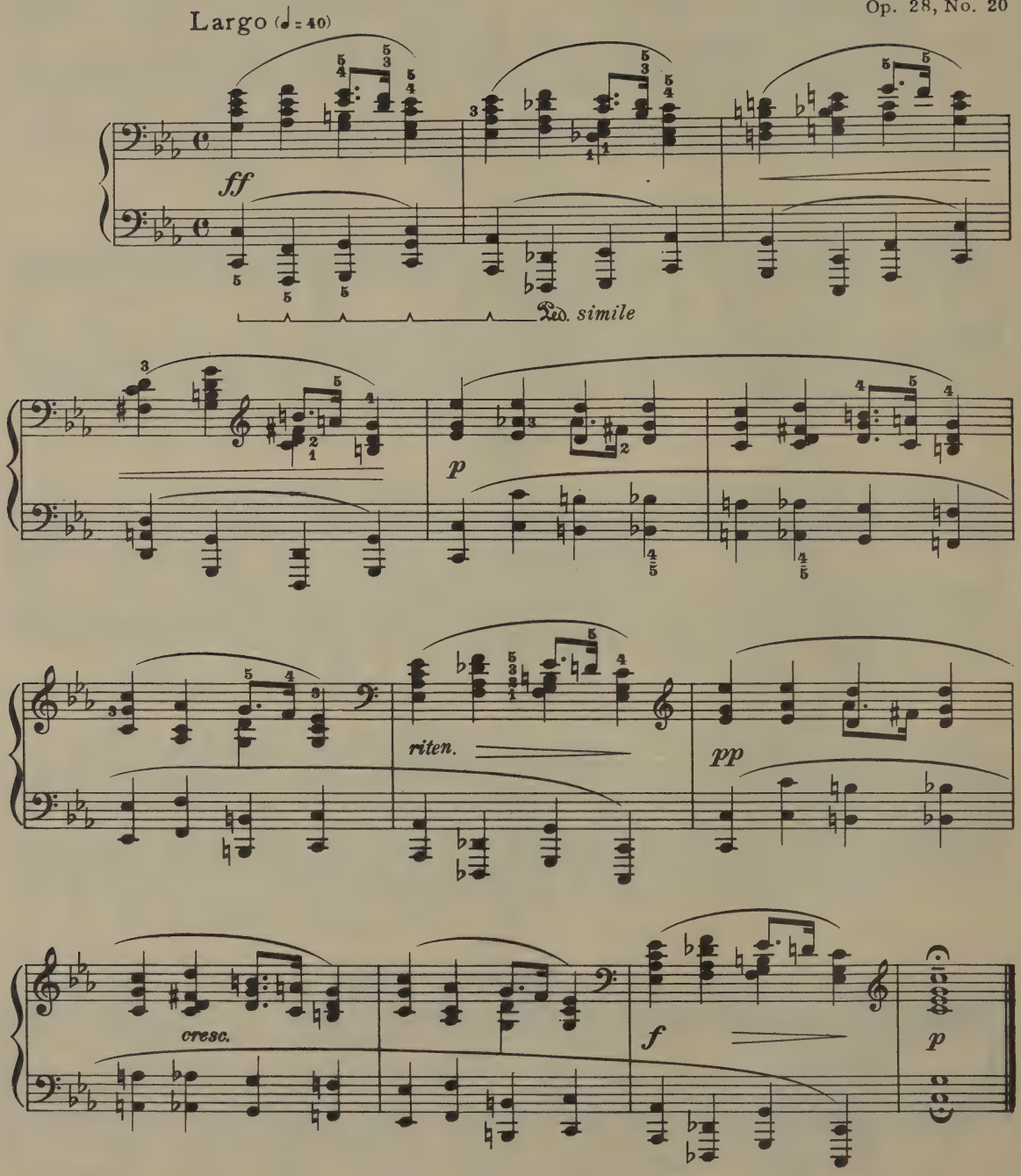
Trio

from the Funeral March, Op.35



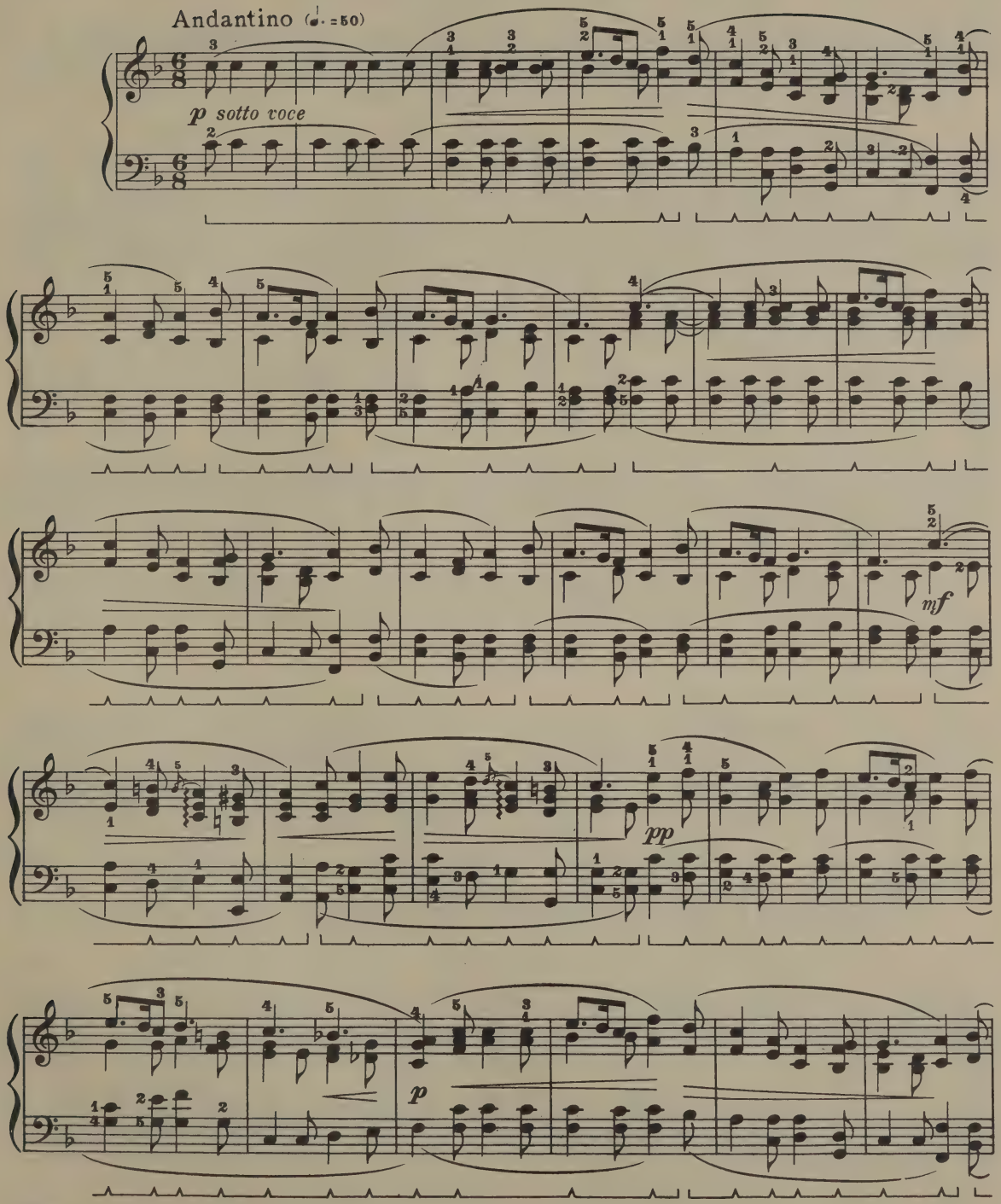
Prelude

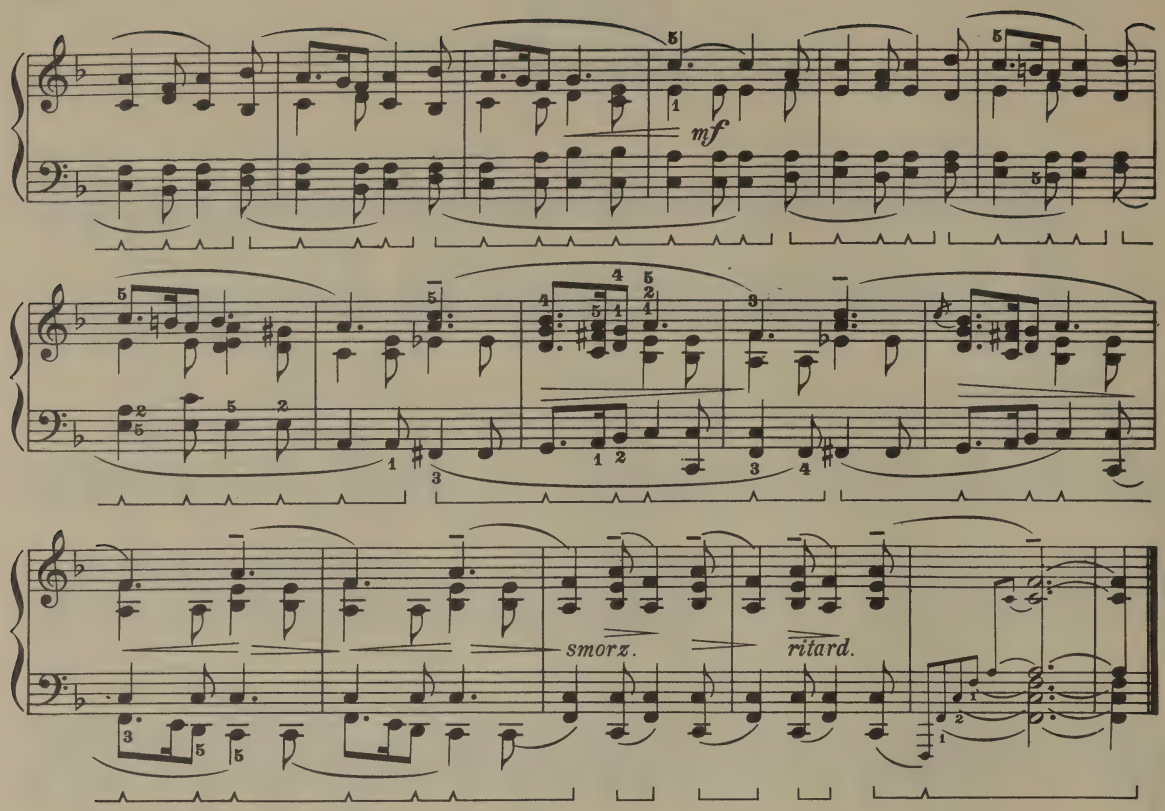
Op. 28, No. 20



Theme

from the Ballade Op. 38

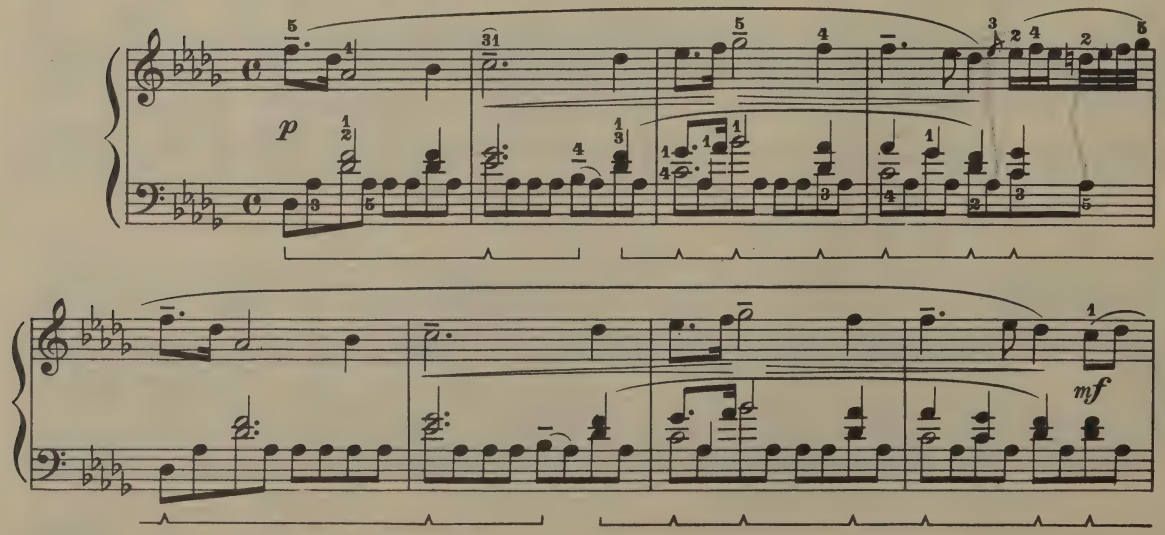
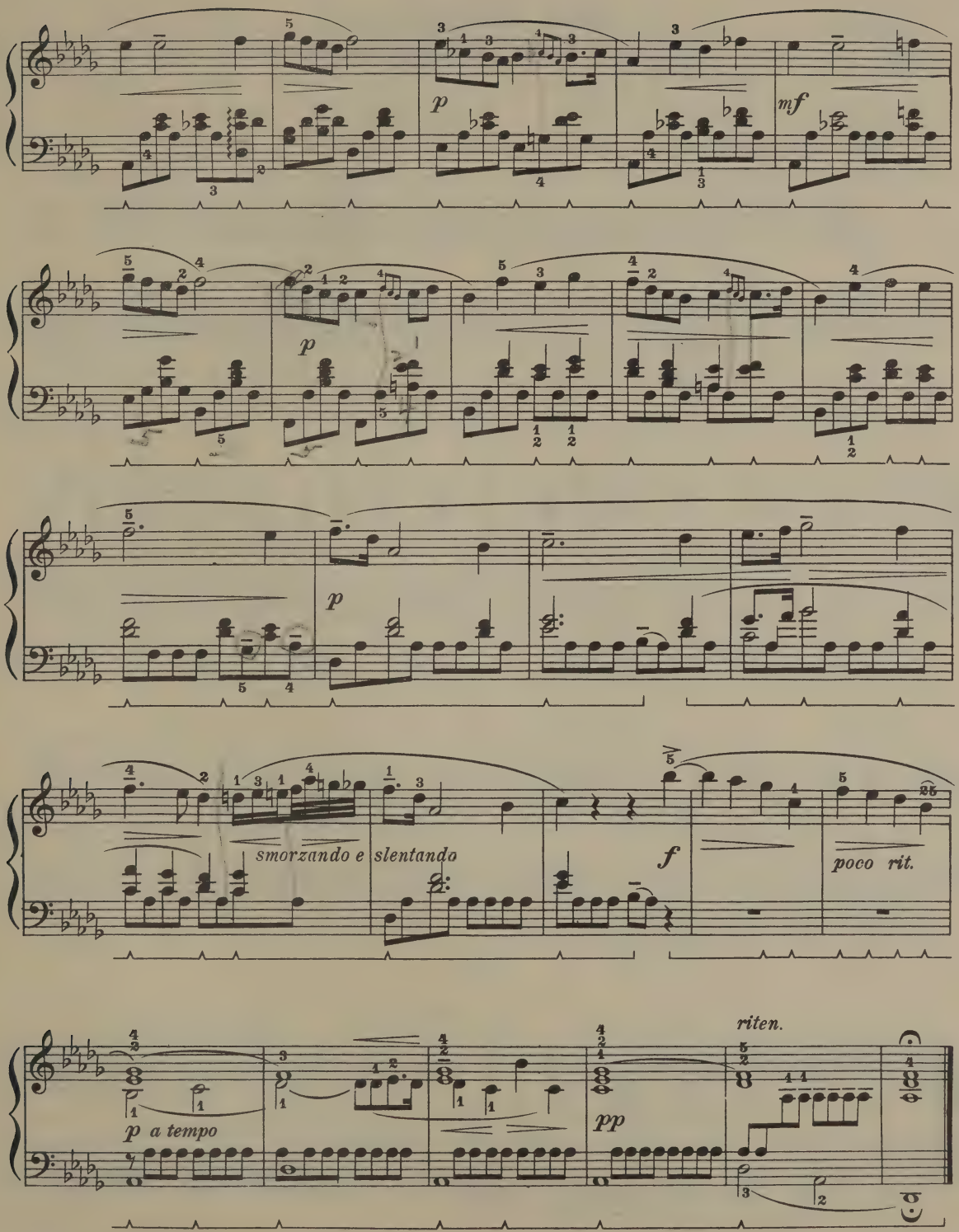




Prelude

Sostenuto (♩ = 80)

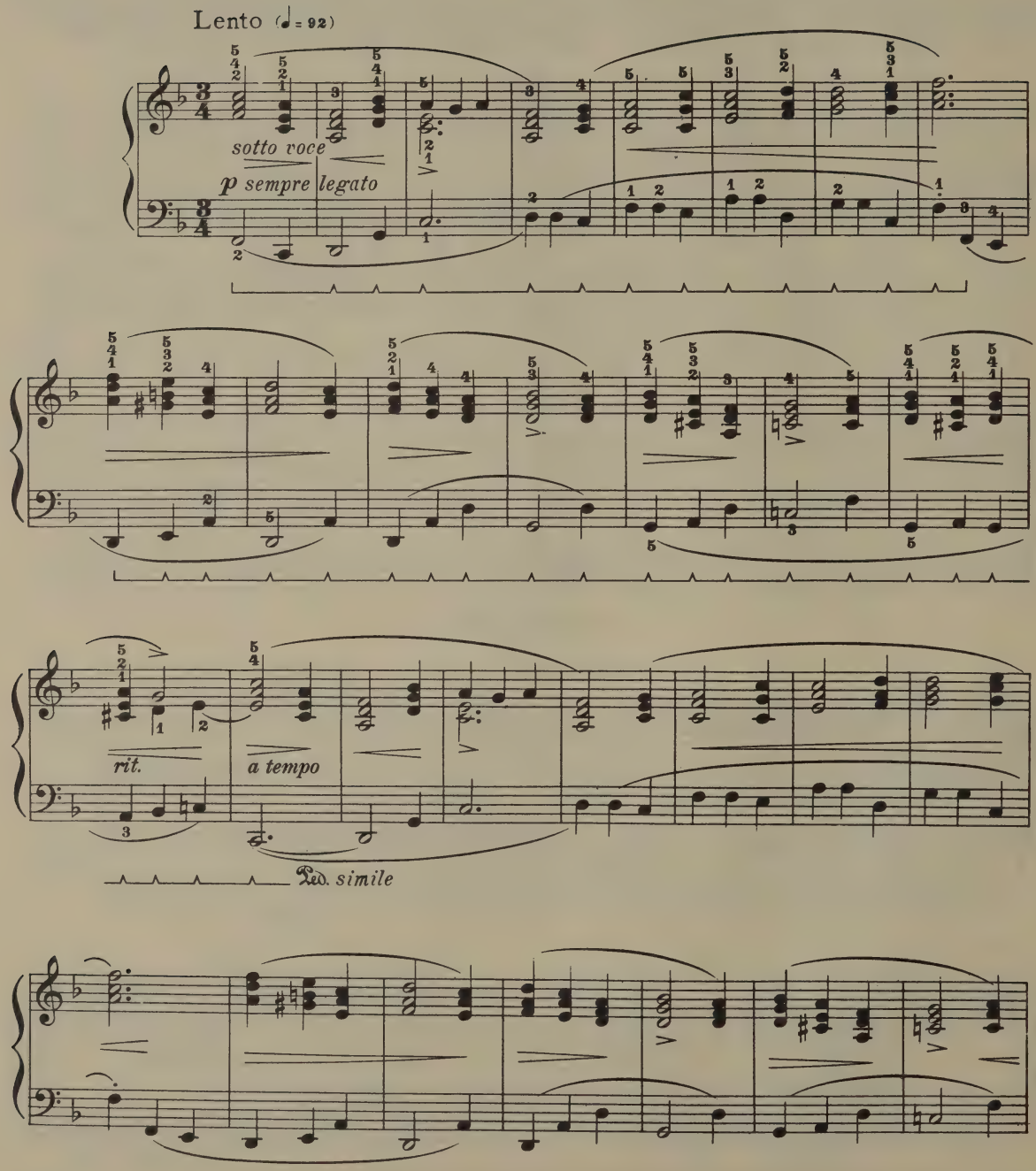
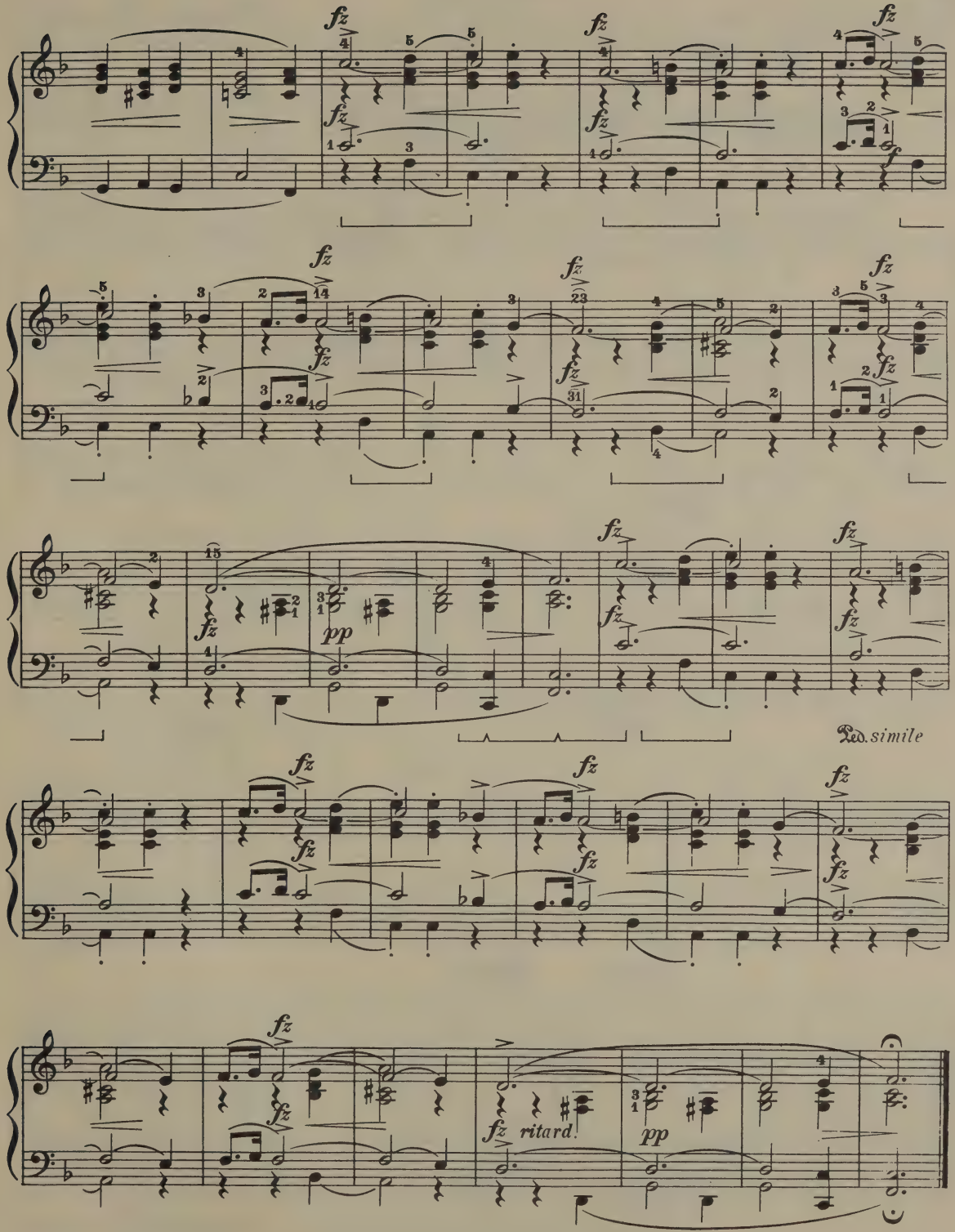
Op. 28, No. 15



p
mf
p
p
smorzando e slentando
f
poco rit.
riten.
p a tempo
pp

Lento Religioso

from the Nocturne Op. 15, No. 3

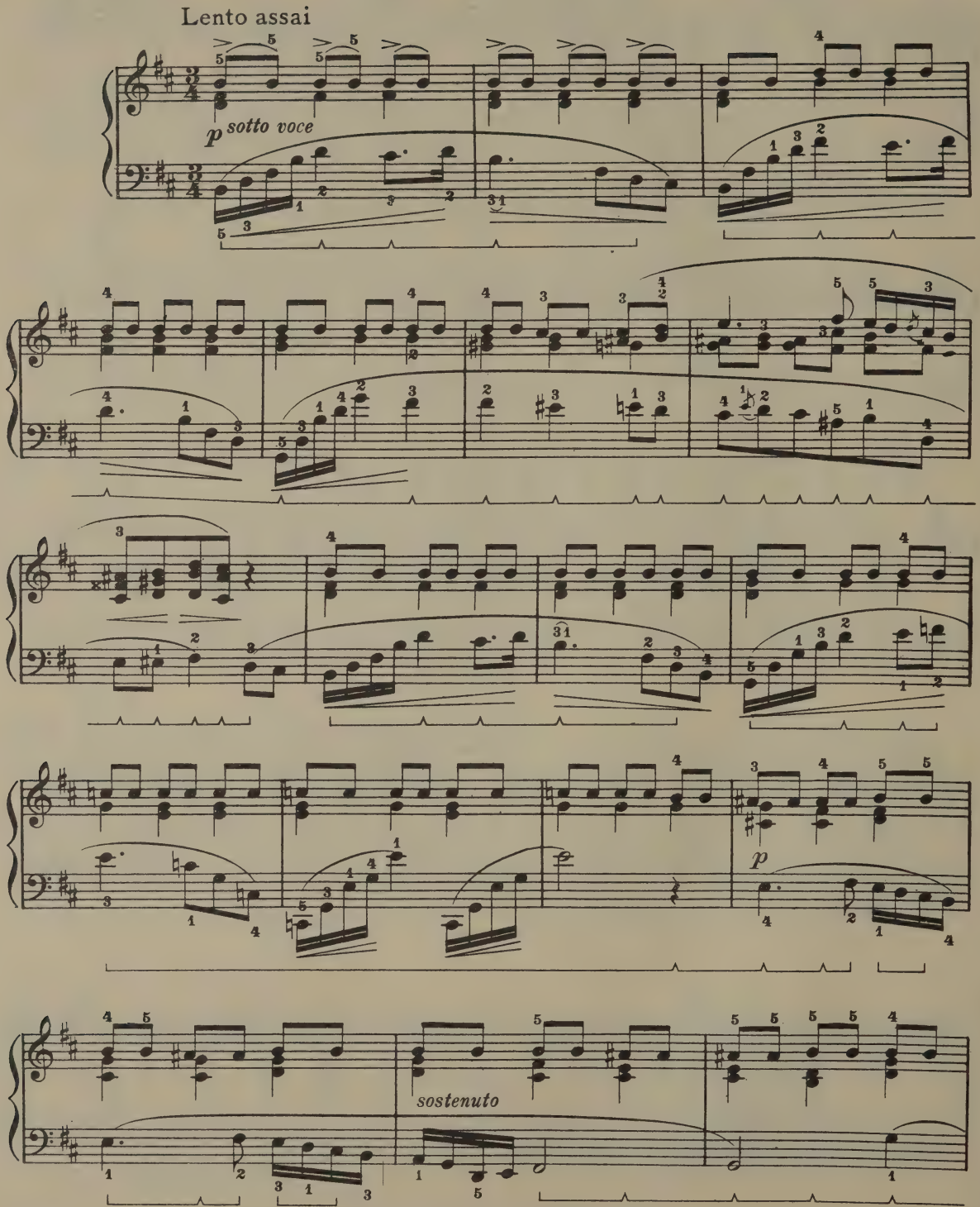


fz
pp
Ped. simile
ritard.

Edited and fingered by
Rafael Joseffy

Prelude

F. Chopin, Op. 28, No. 6



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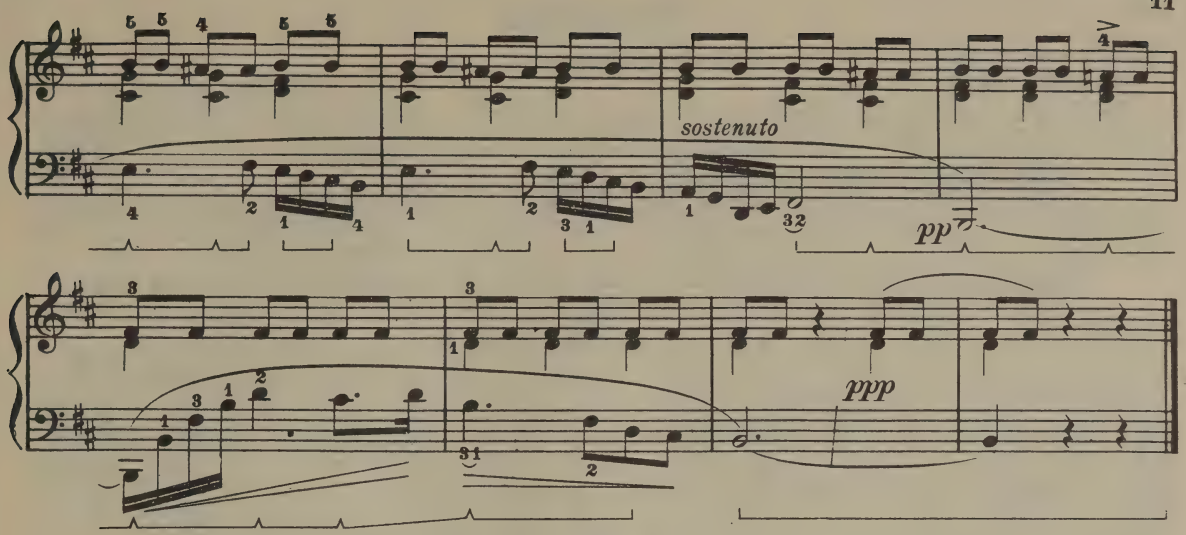
Prelude

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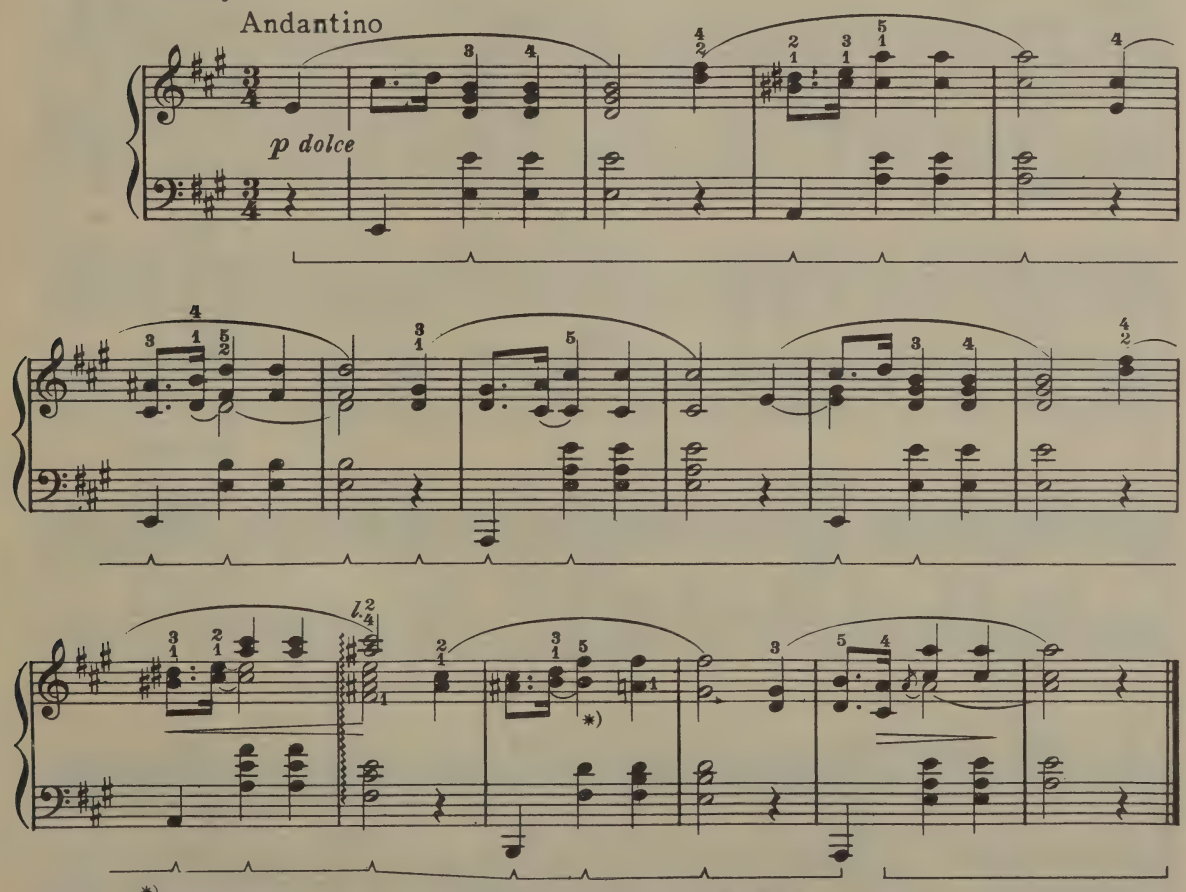
F. Chopin, Op. 28, No. 7



Klindworth
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Mazurka

(Posthumous.)

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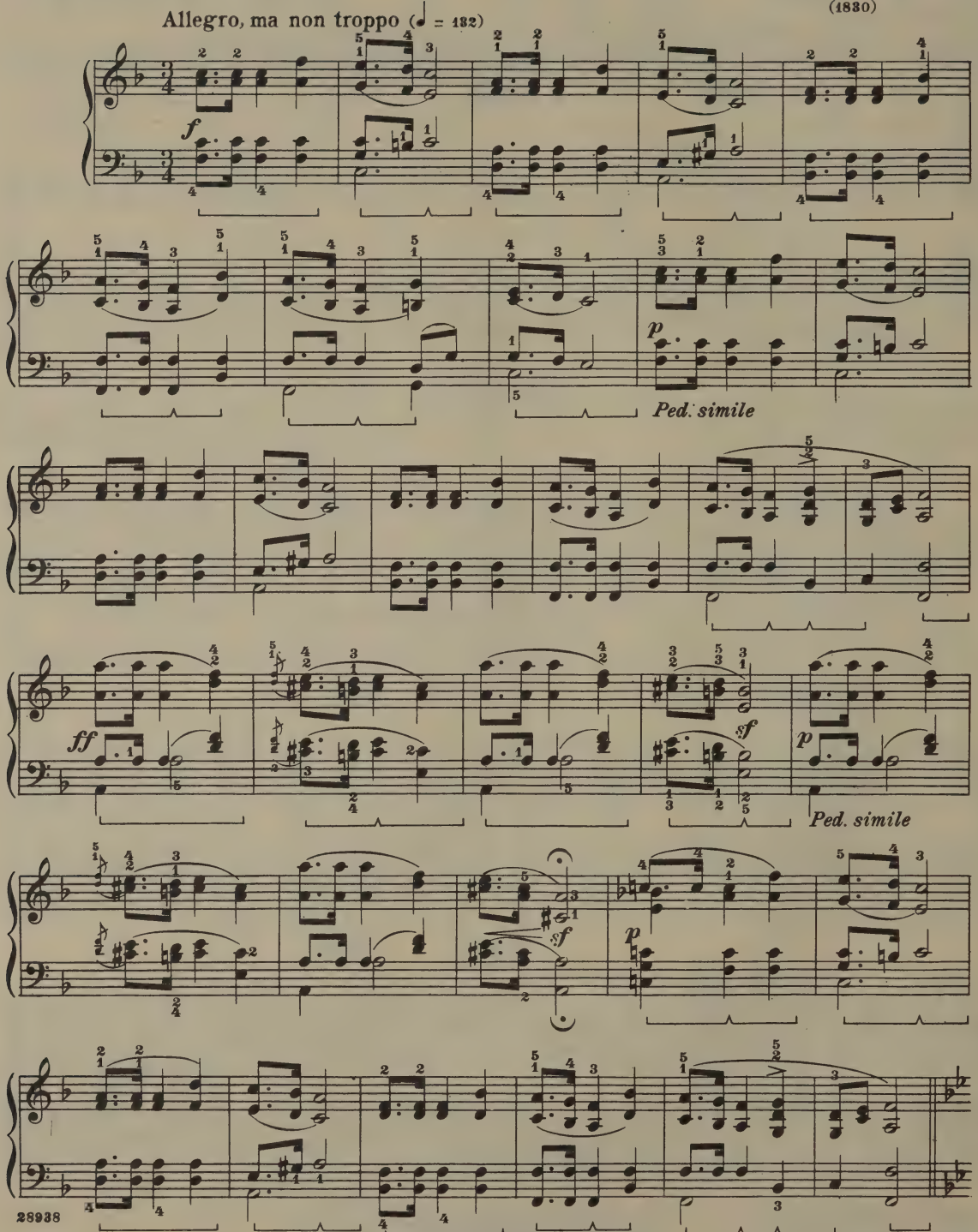
F. Chopin. Op. 68, No. 3
(1830)



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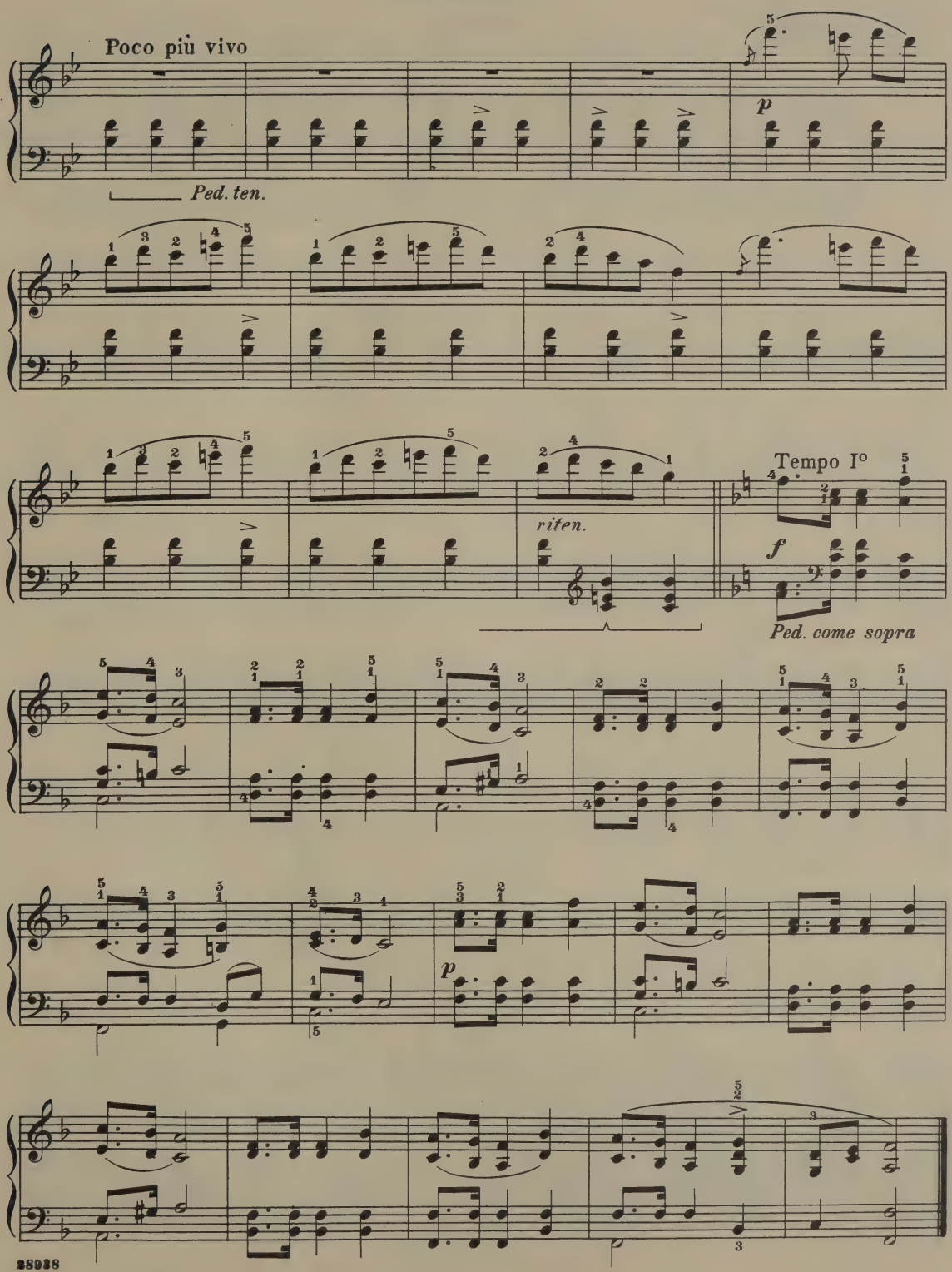
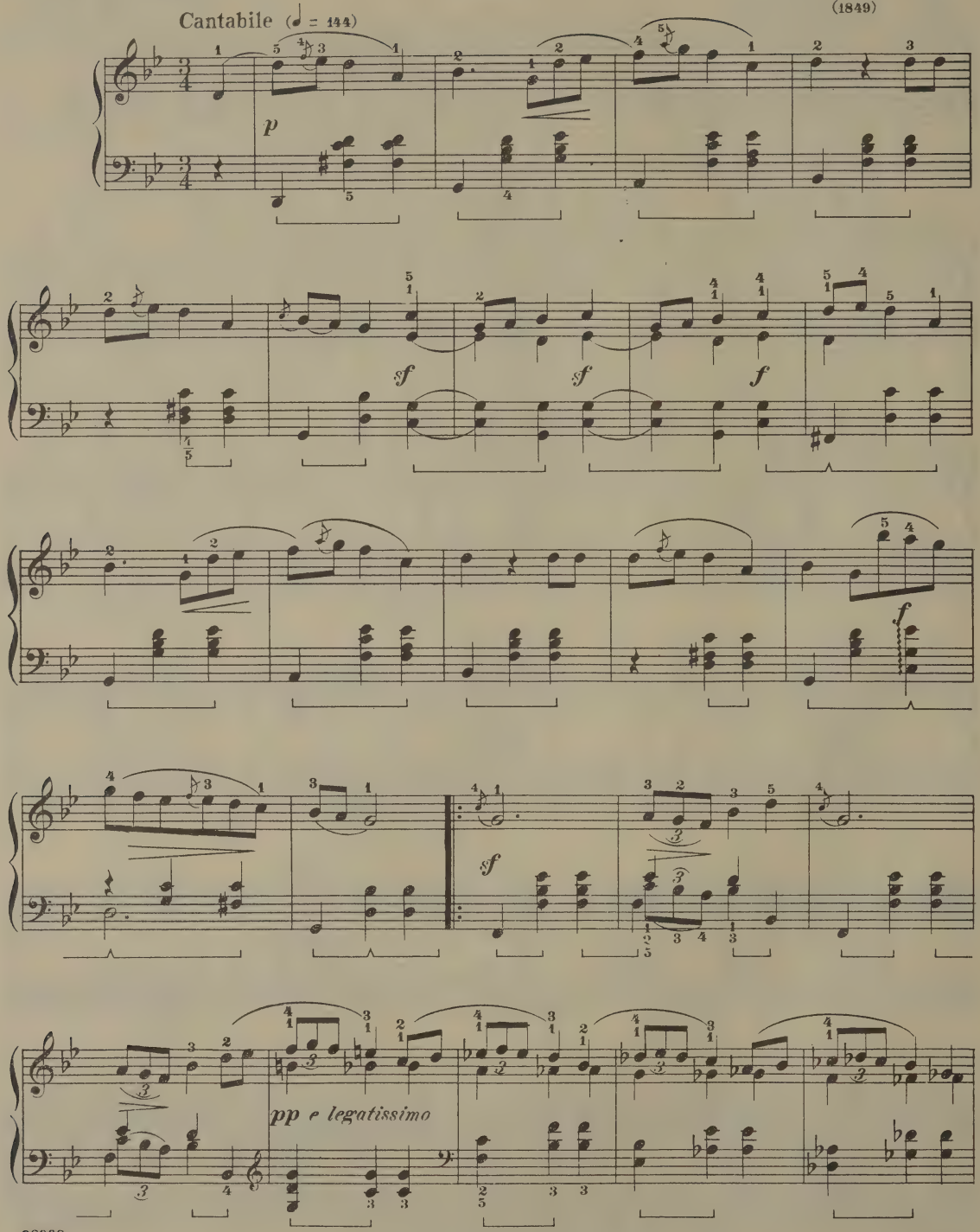

Poco più vivo
p
Ped. ten.
riten.
Tempo Iº
f
Ped. come sopra
p

Mazurka

(Posthumous)

Revised and fingered by
Rafael Joseffy

F. Chopin. Op. 67, No. 2
(1849)



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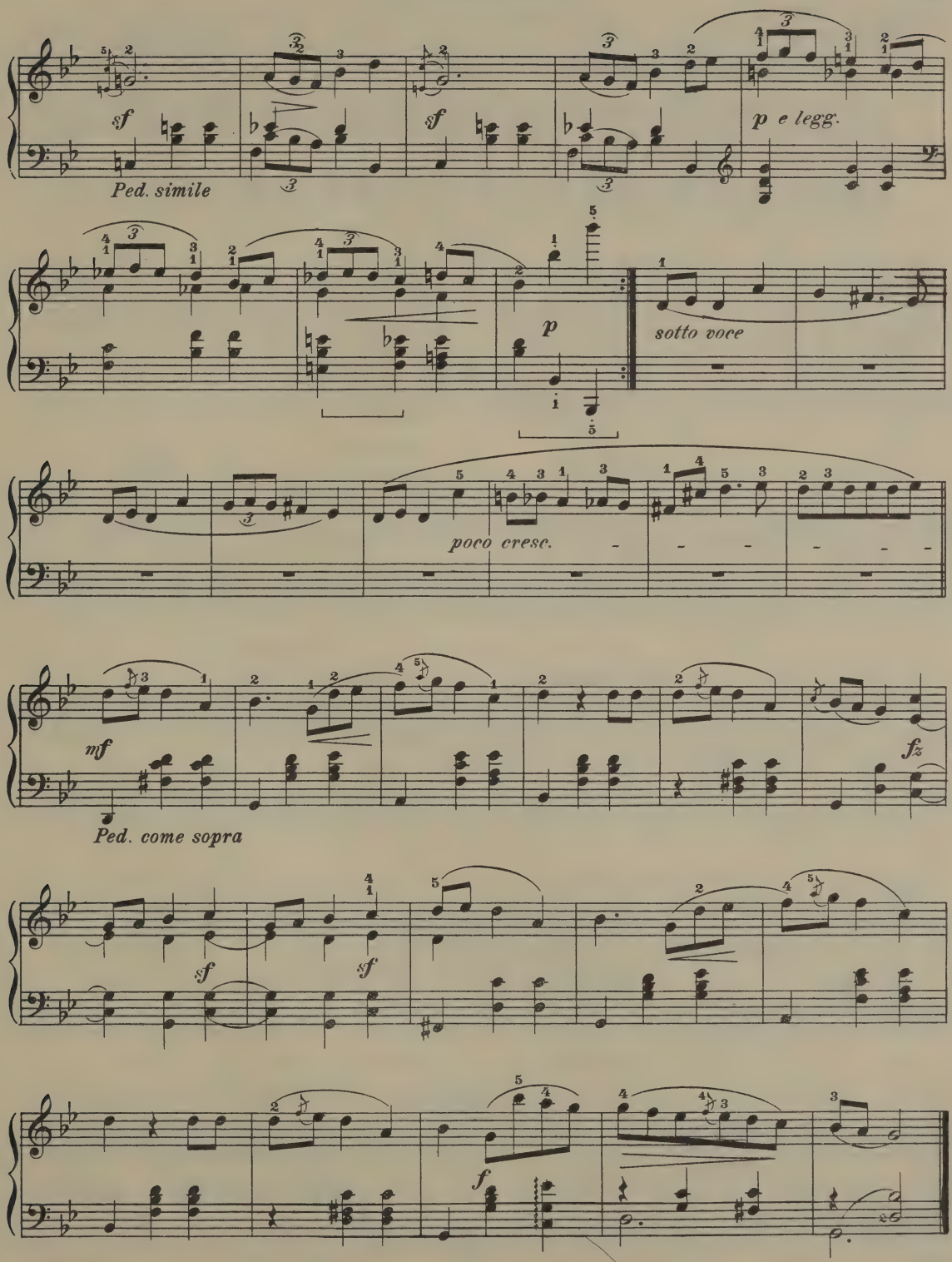
sf
Ped. simile
sf
sf
p e legg.
p
sotto voce
poco cresc.
mf
Ped. come sopra
sf
sf
f

Mazurka

(Posthumous)

Revised and fingered by
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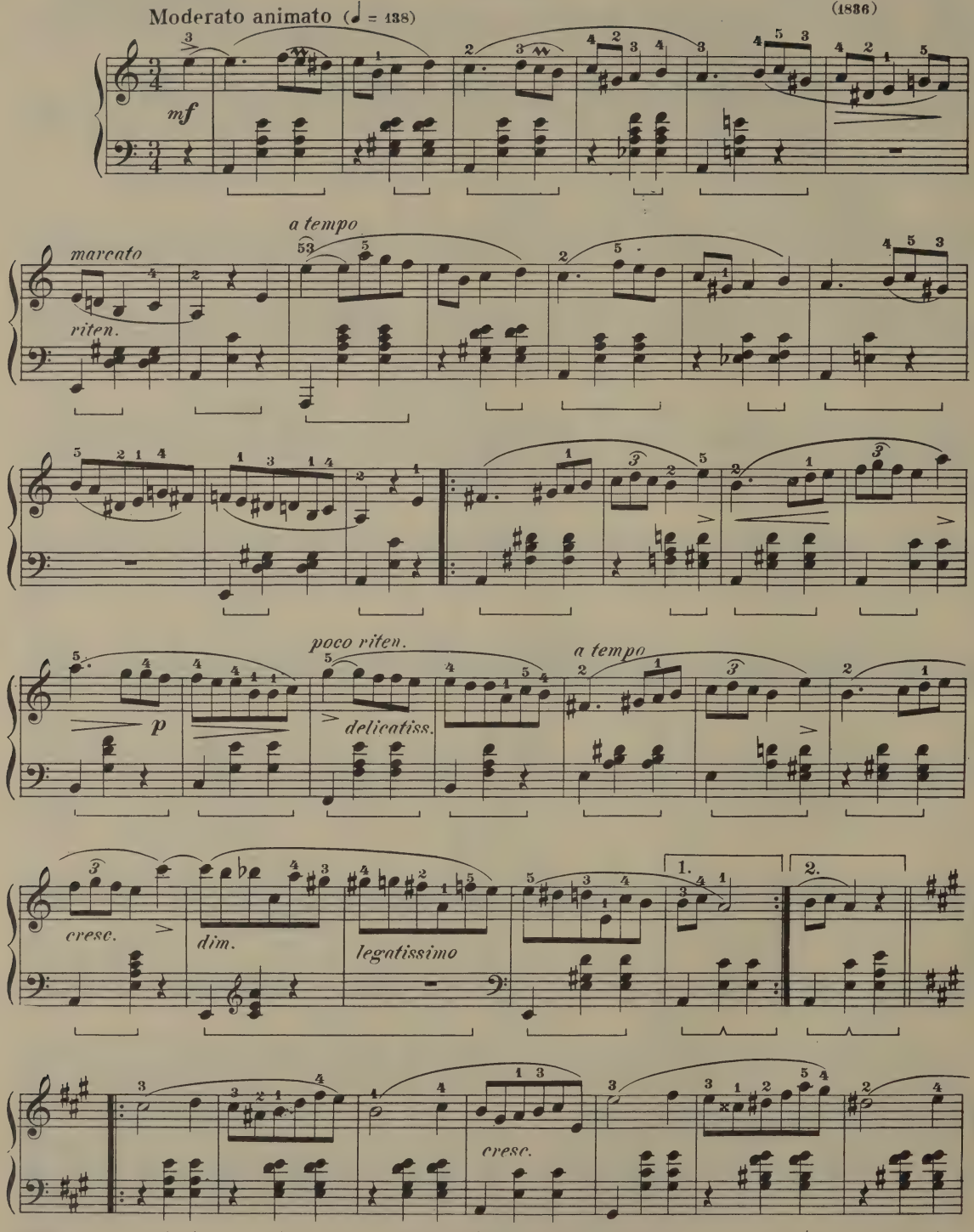
F. Chopin. Op. 67, No. 4
(1836)



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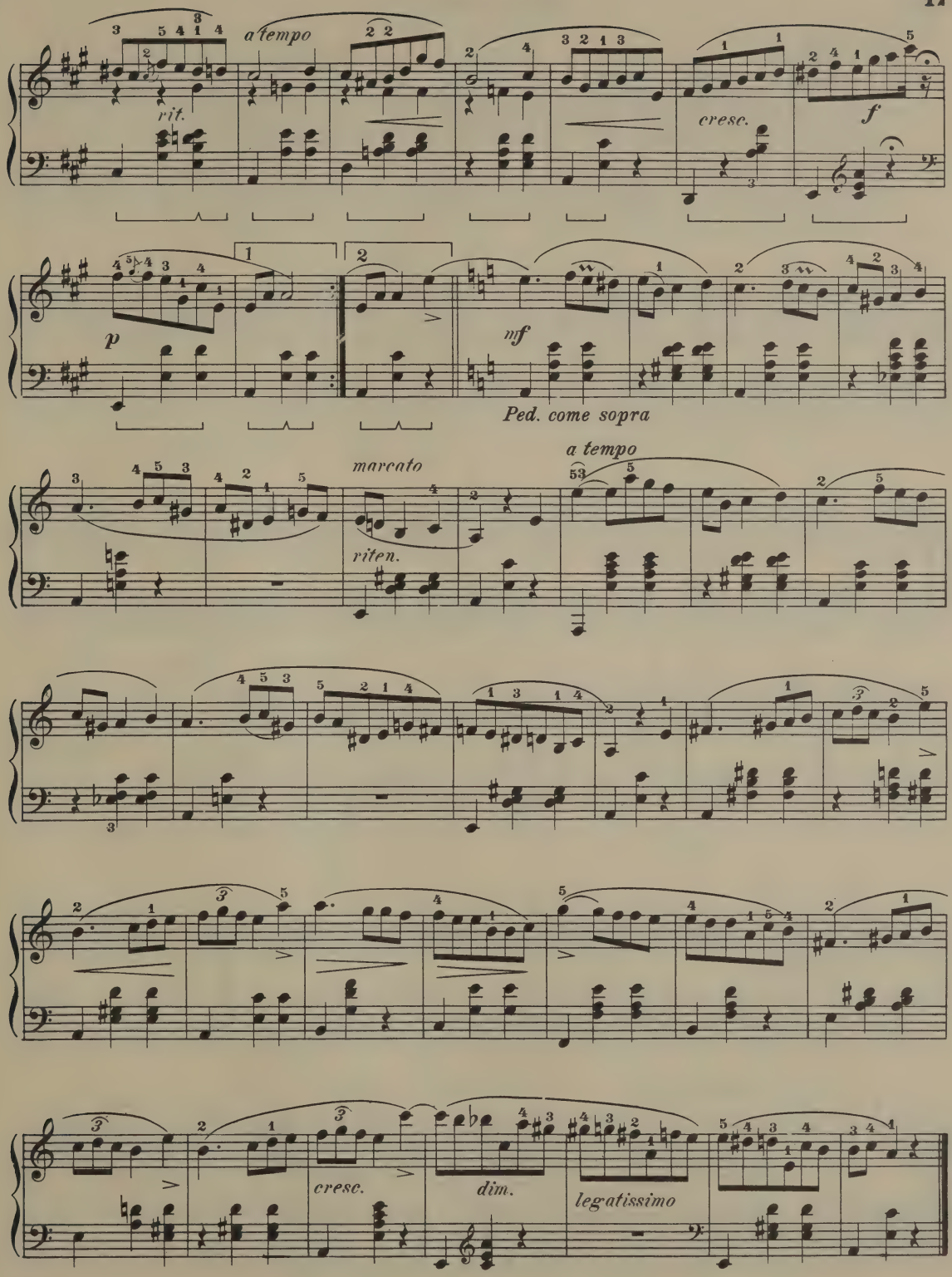
a tempo
rit.
cresc.
f
p
mf
Ped. come sopra
a tempo
marcato
riten.
cresc.
dim.
legatissimo

Mazurka

(Posthumous)

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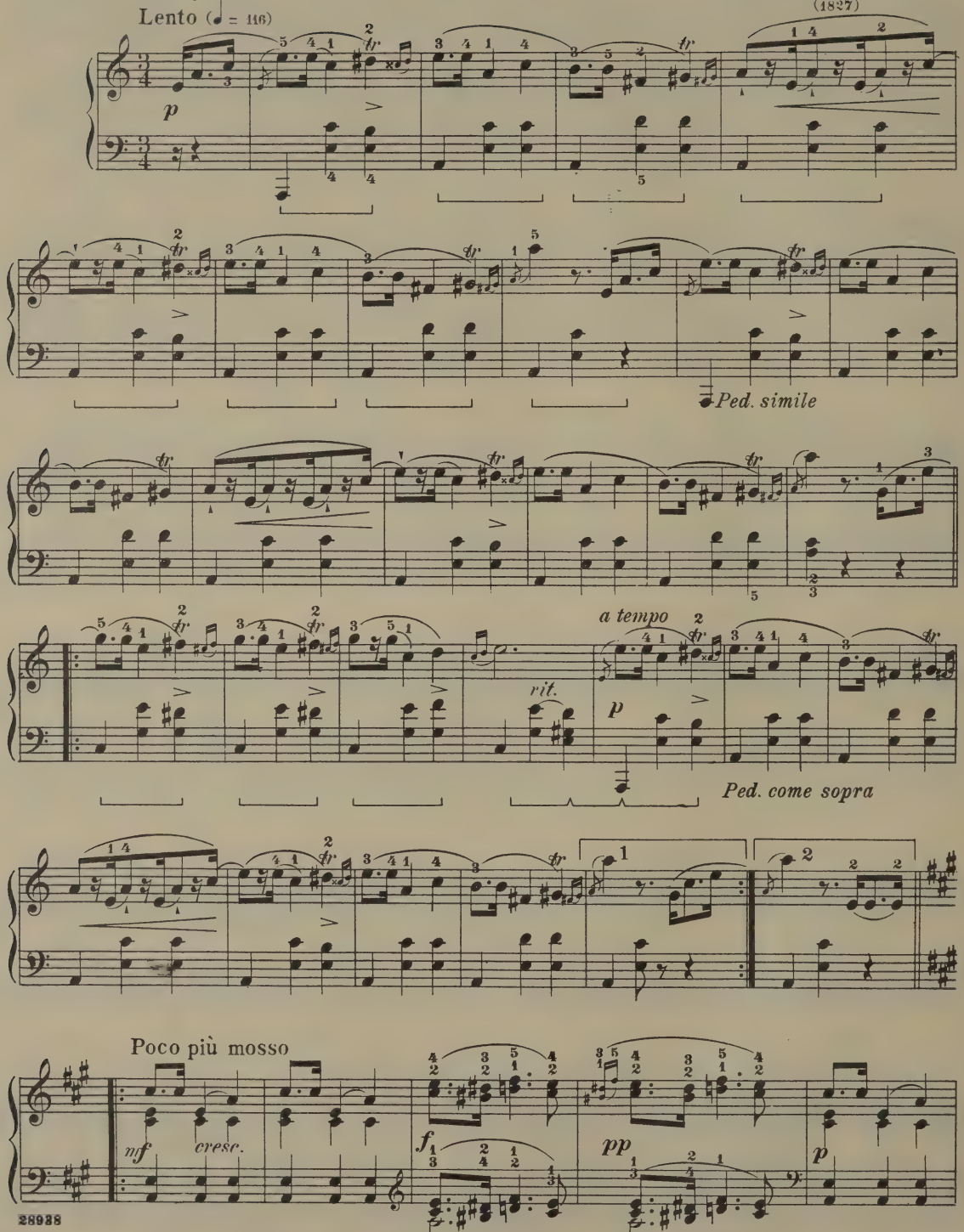
Rafael Joseffy

F. Chopin. Op. 68, No. 2
(1827)



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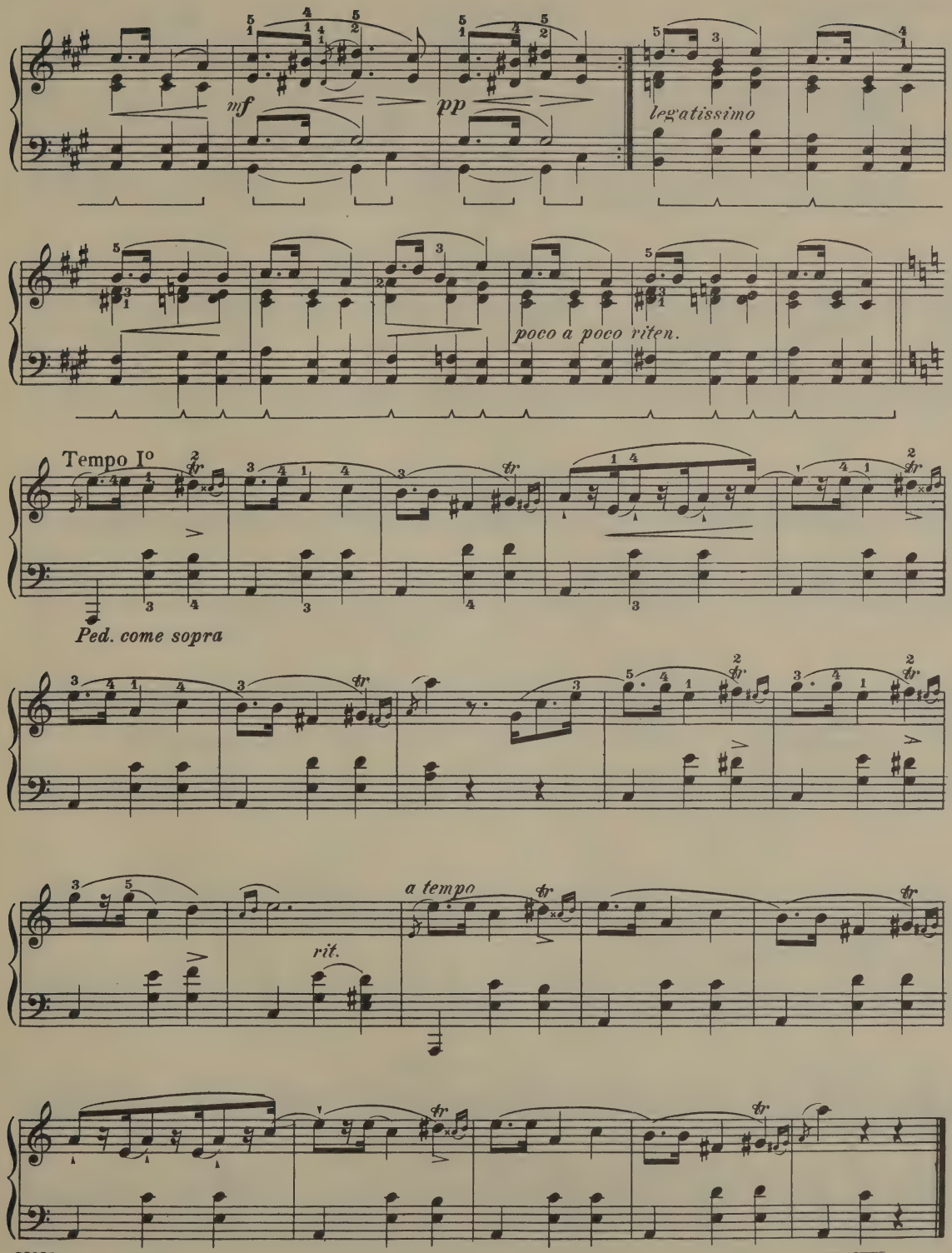
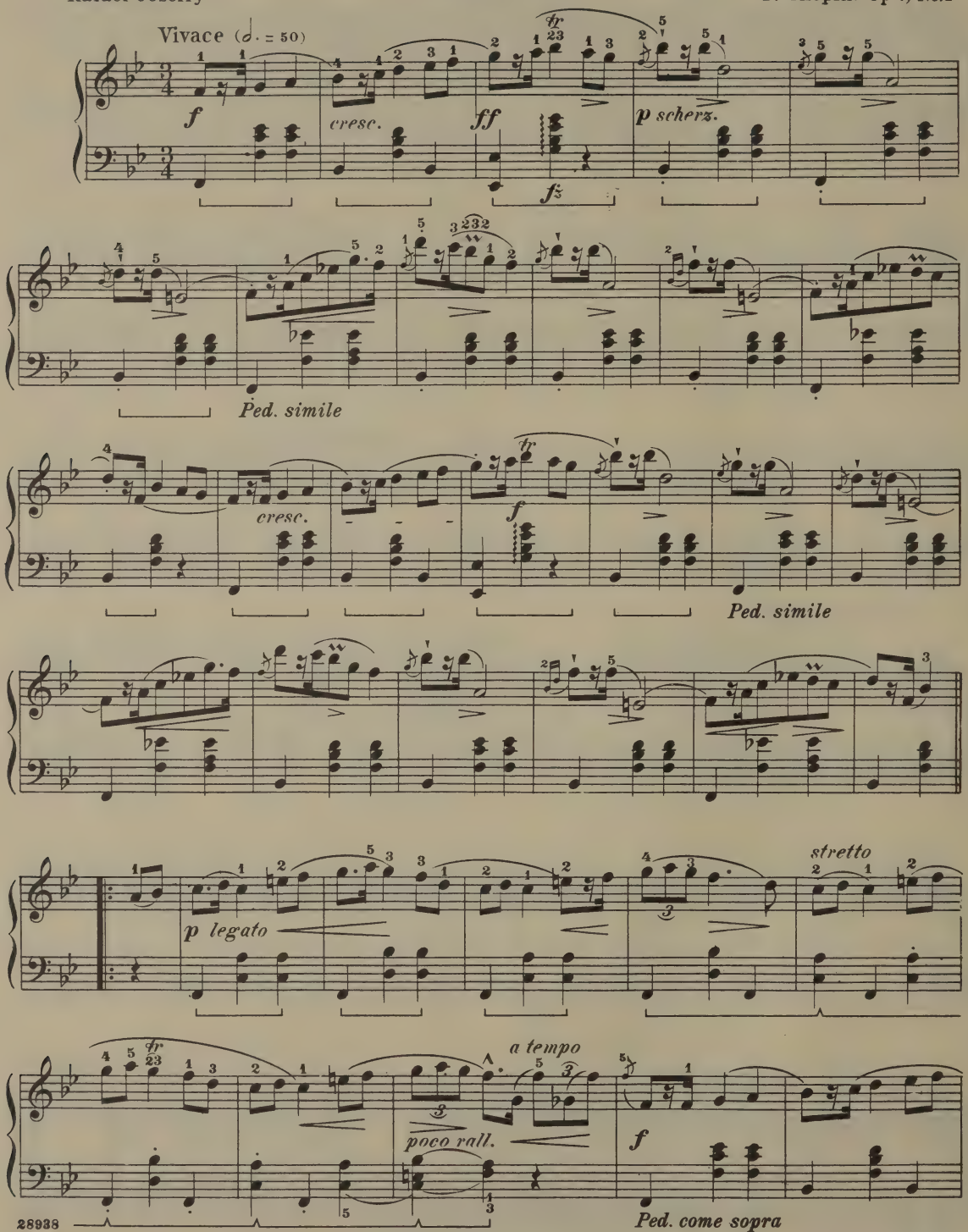

mf
pp
legatissimo
poco a poco riten.
Tempo Io
Ped. come sopra
a tempo
rit.

à Monsieur Johns de la Nouvelle Orléans

Revised and fingered by
Rafael Joseffy

Mazurka

F. Chopin. Op.7, No.1



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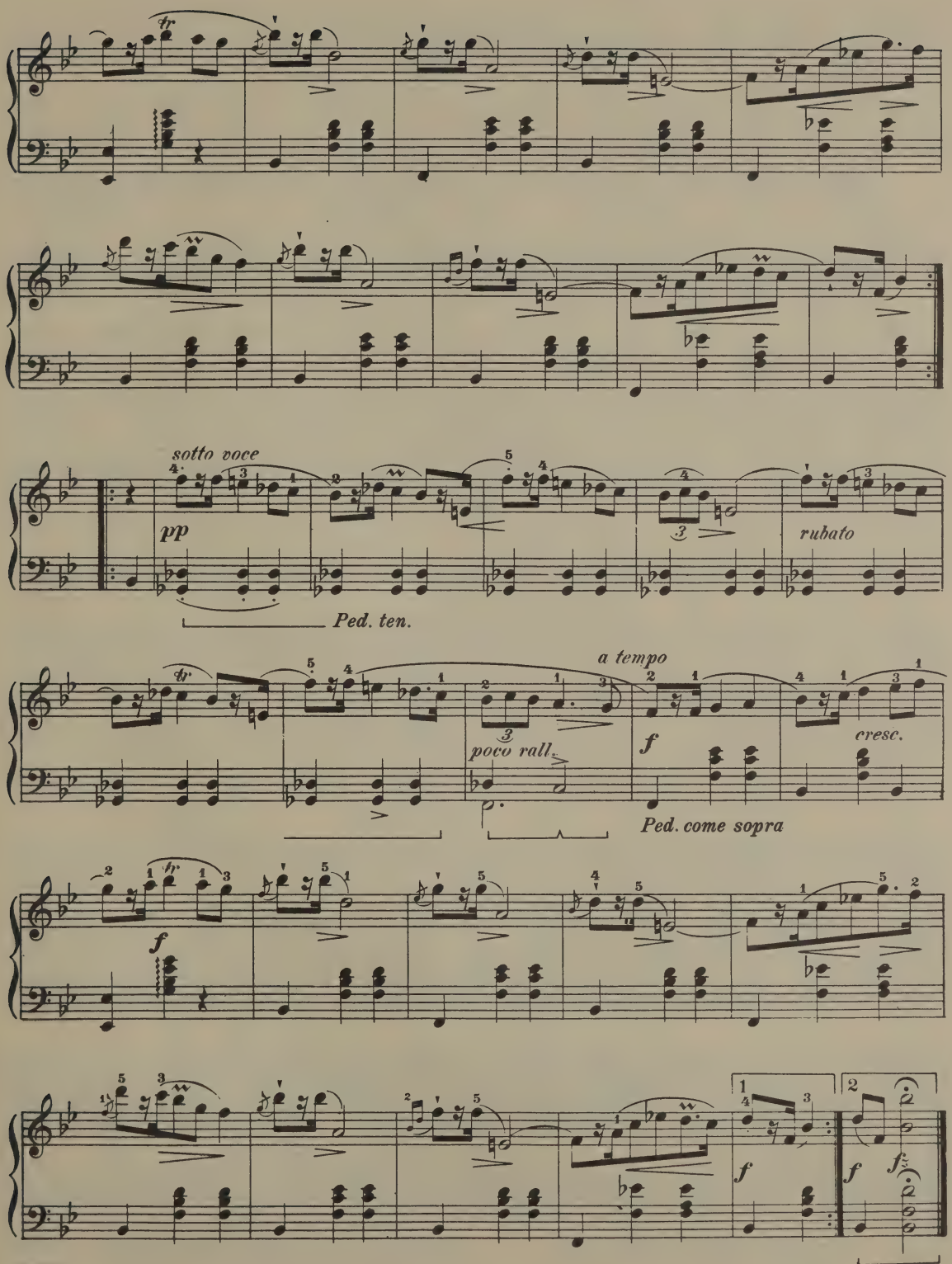
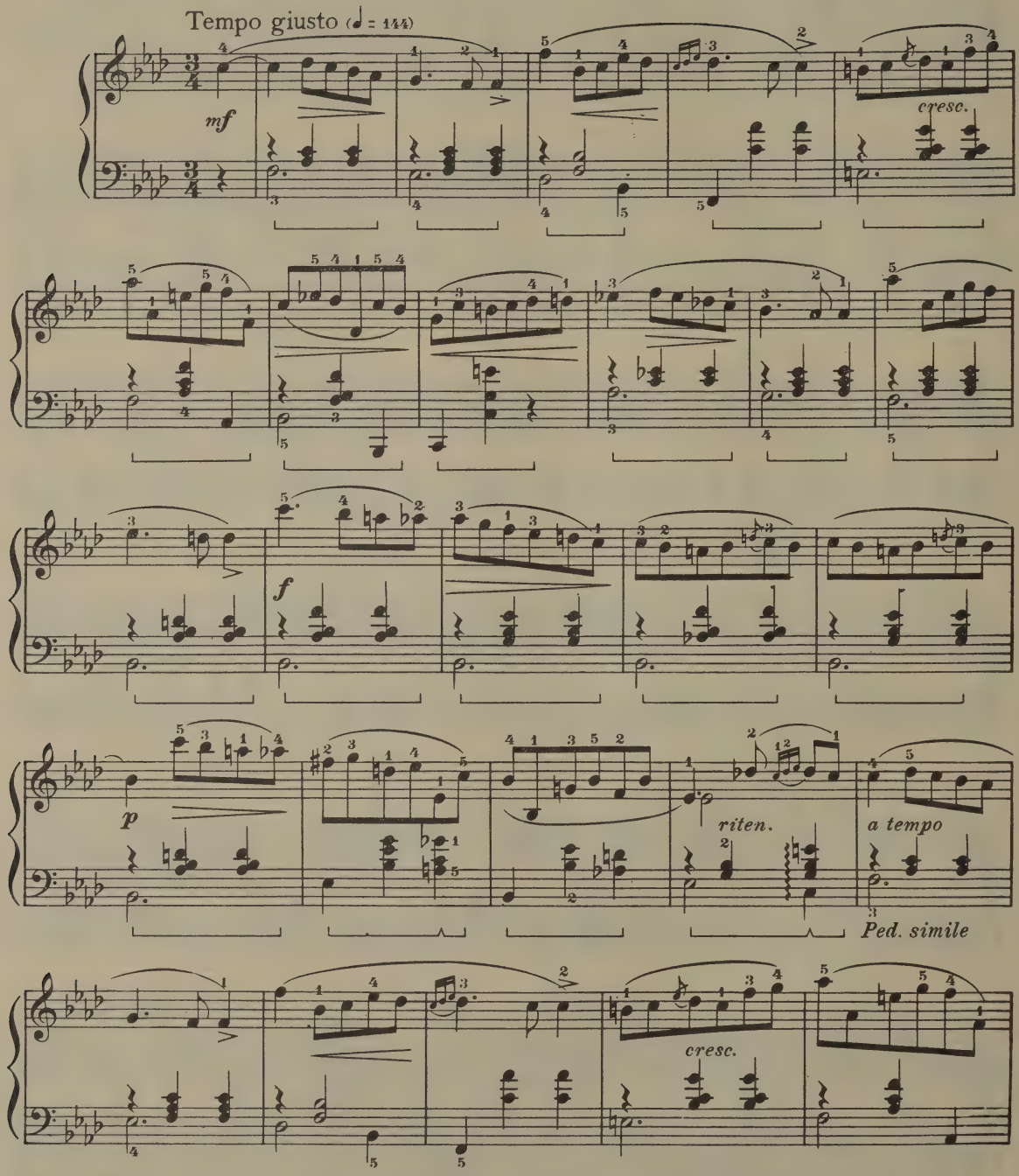

sotto voce
pp
Ped. ten.
rubato
a tempo
poco rall.
f
cresc.
Ped. come sopra
f
f
f
f

Waltz

(Posthumous)

Revised and fingered by
Rafael Joseffy

F. Chopin. Op. 70, No. 2



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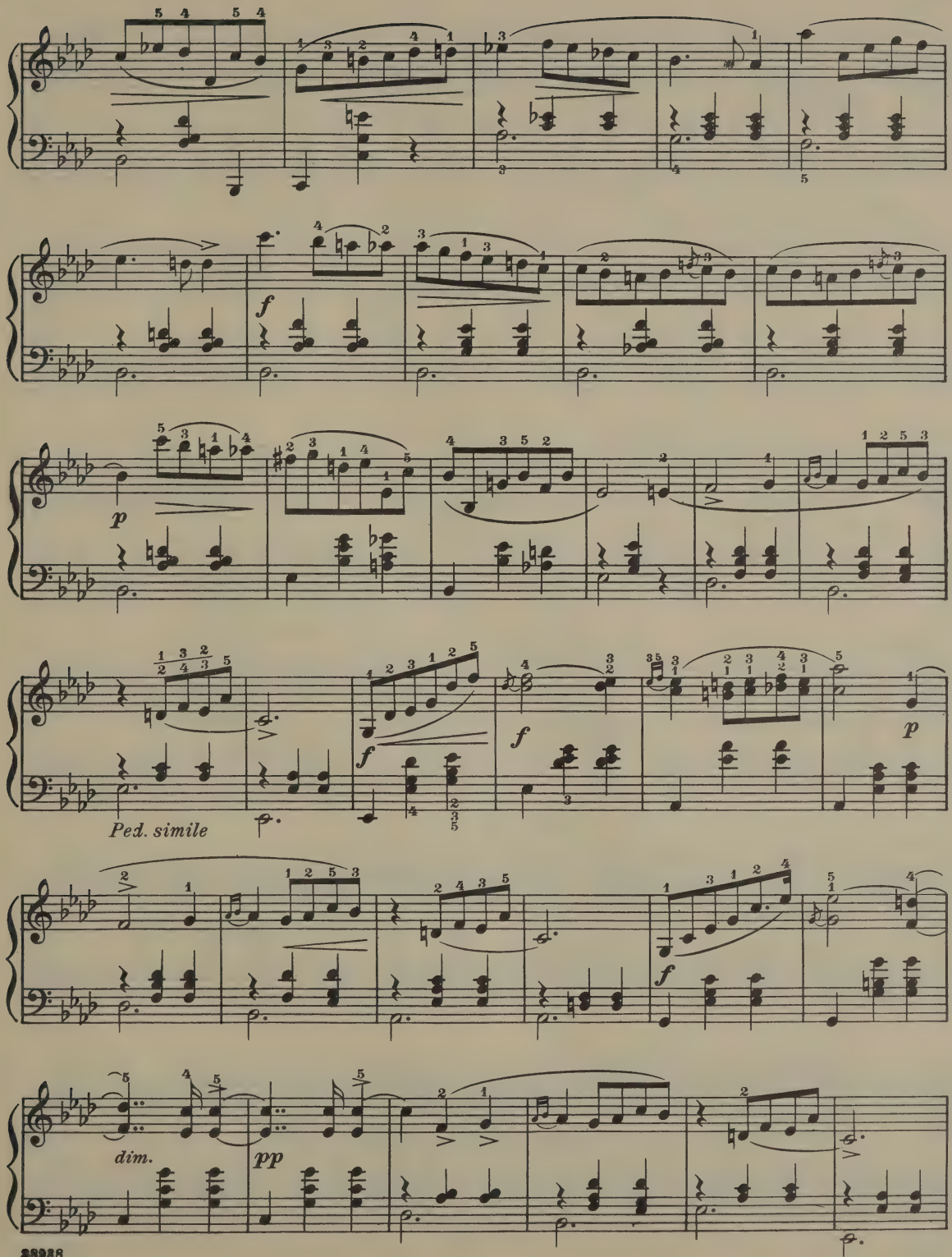
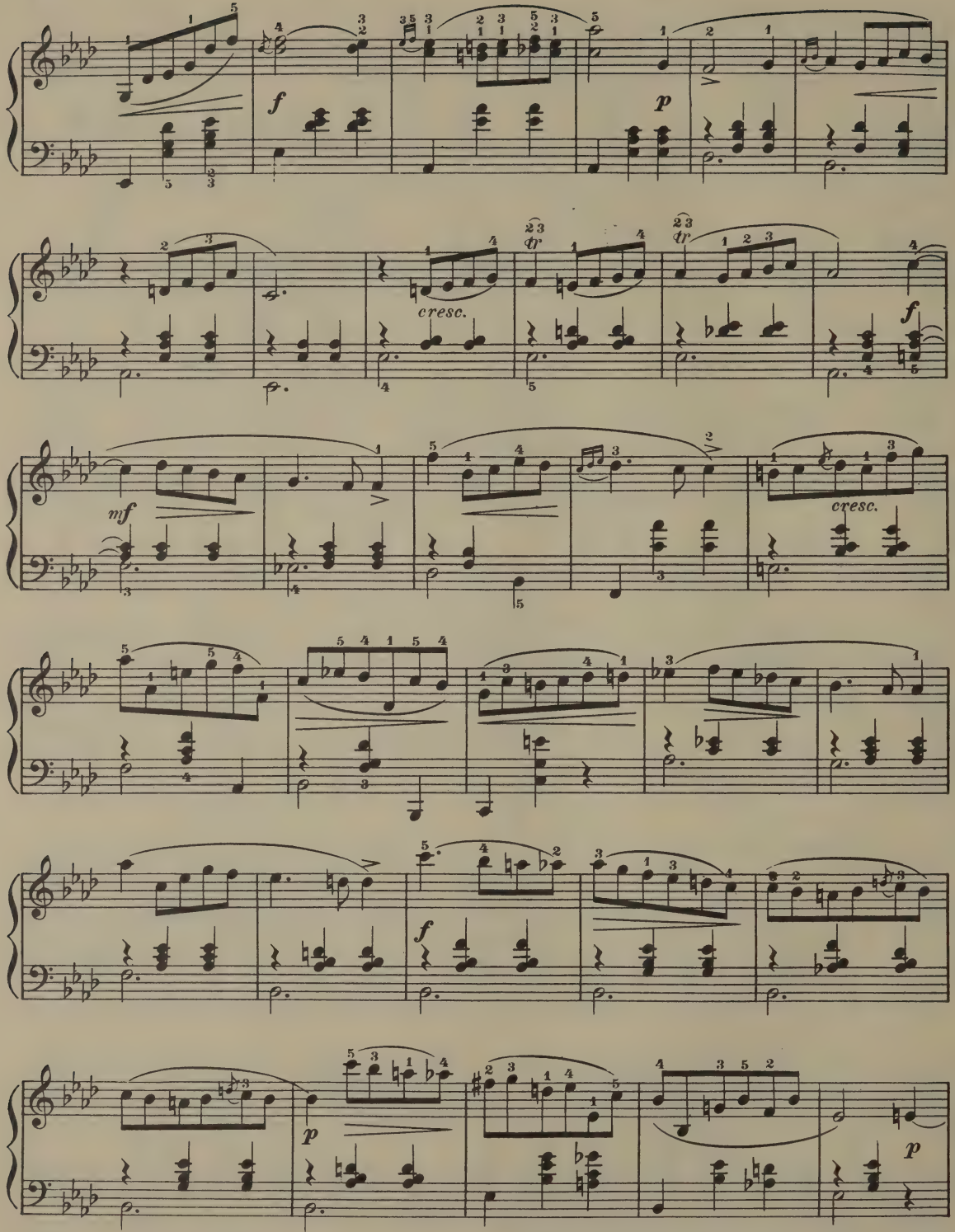
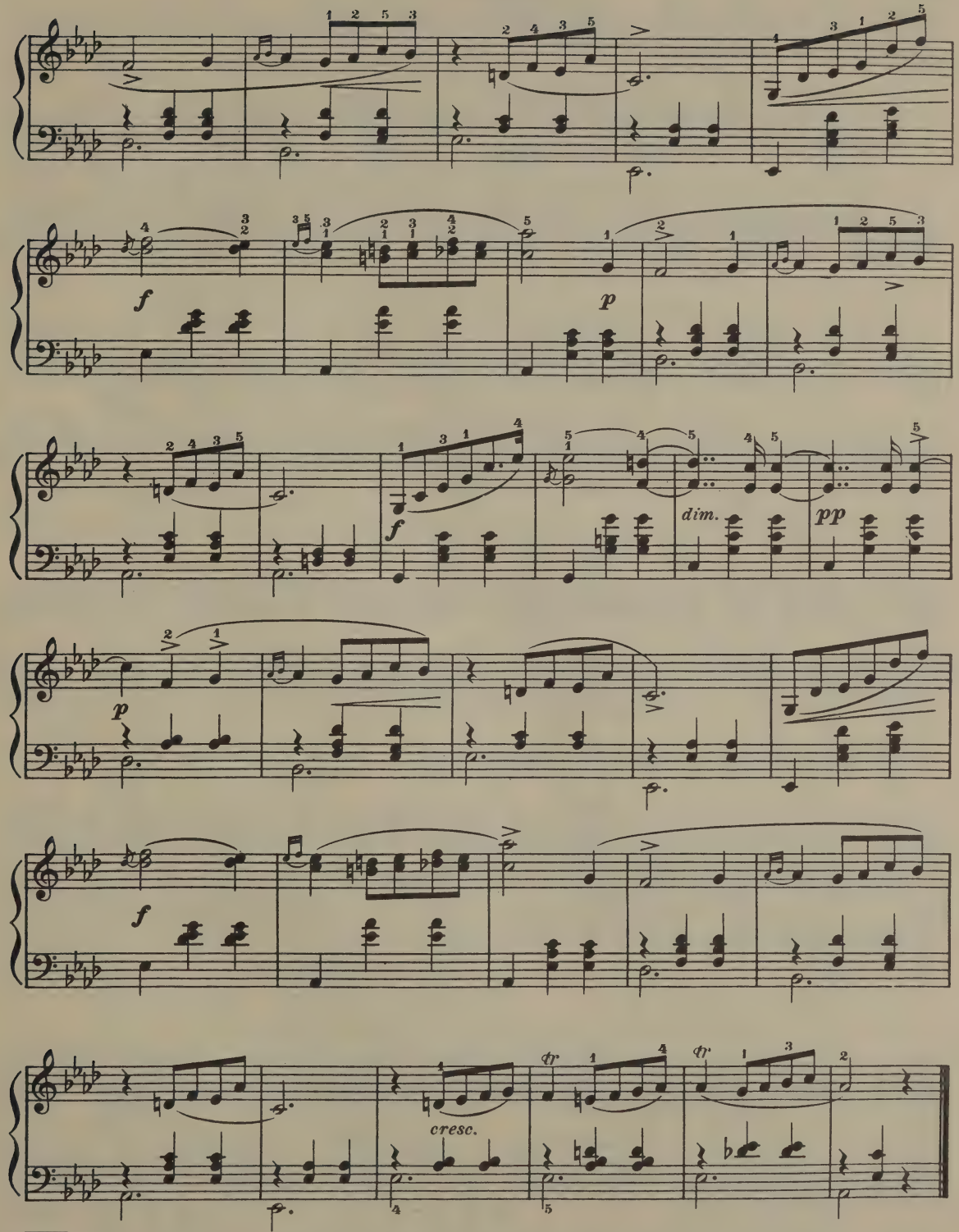
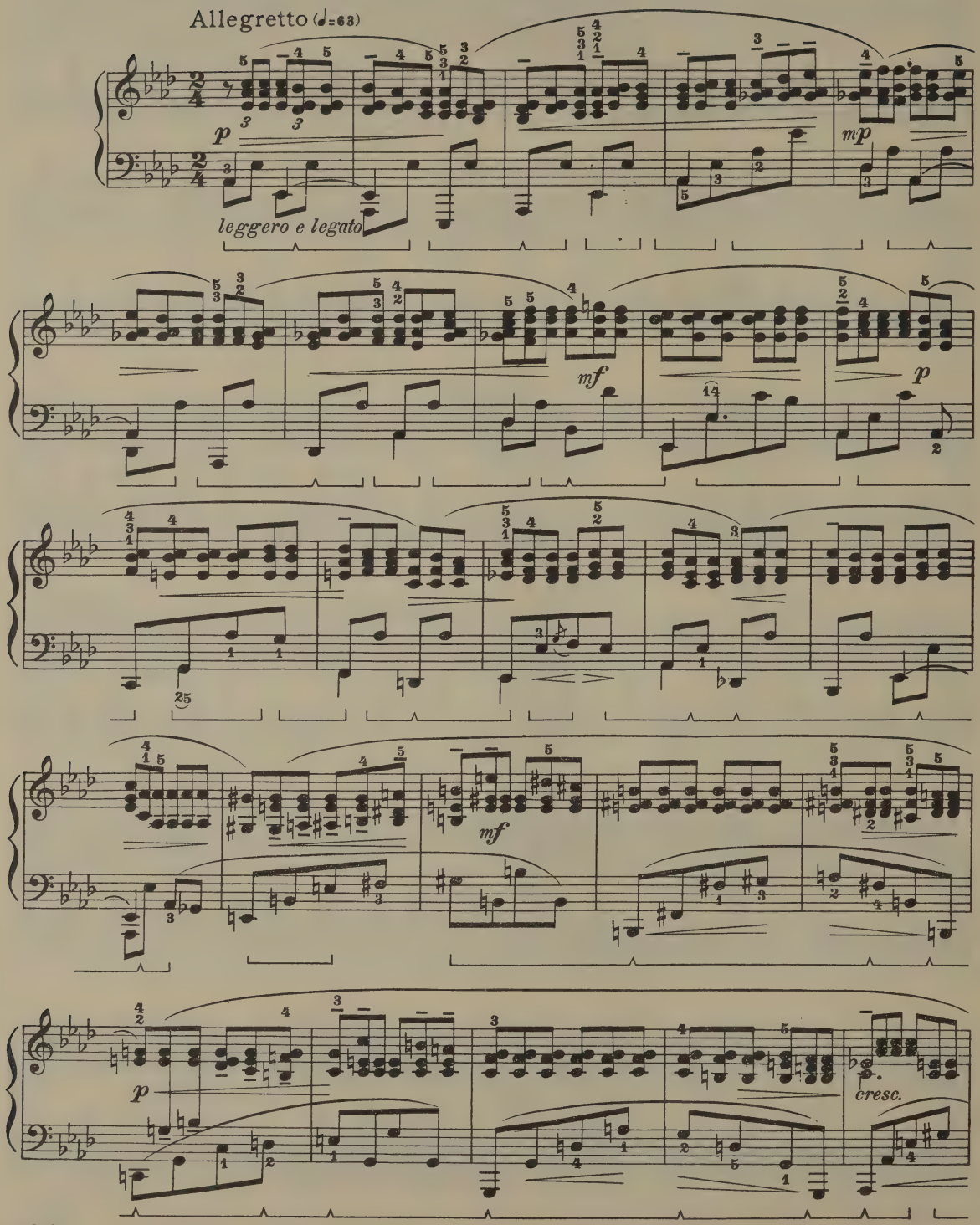

f
p
Ped. simile
f
f
p
dim.
pp

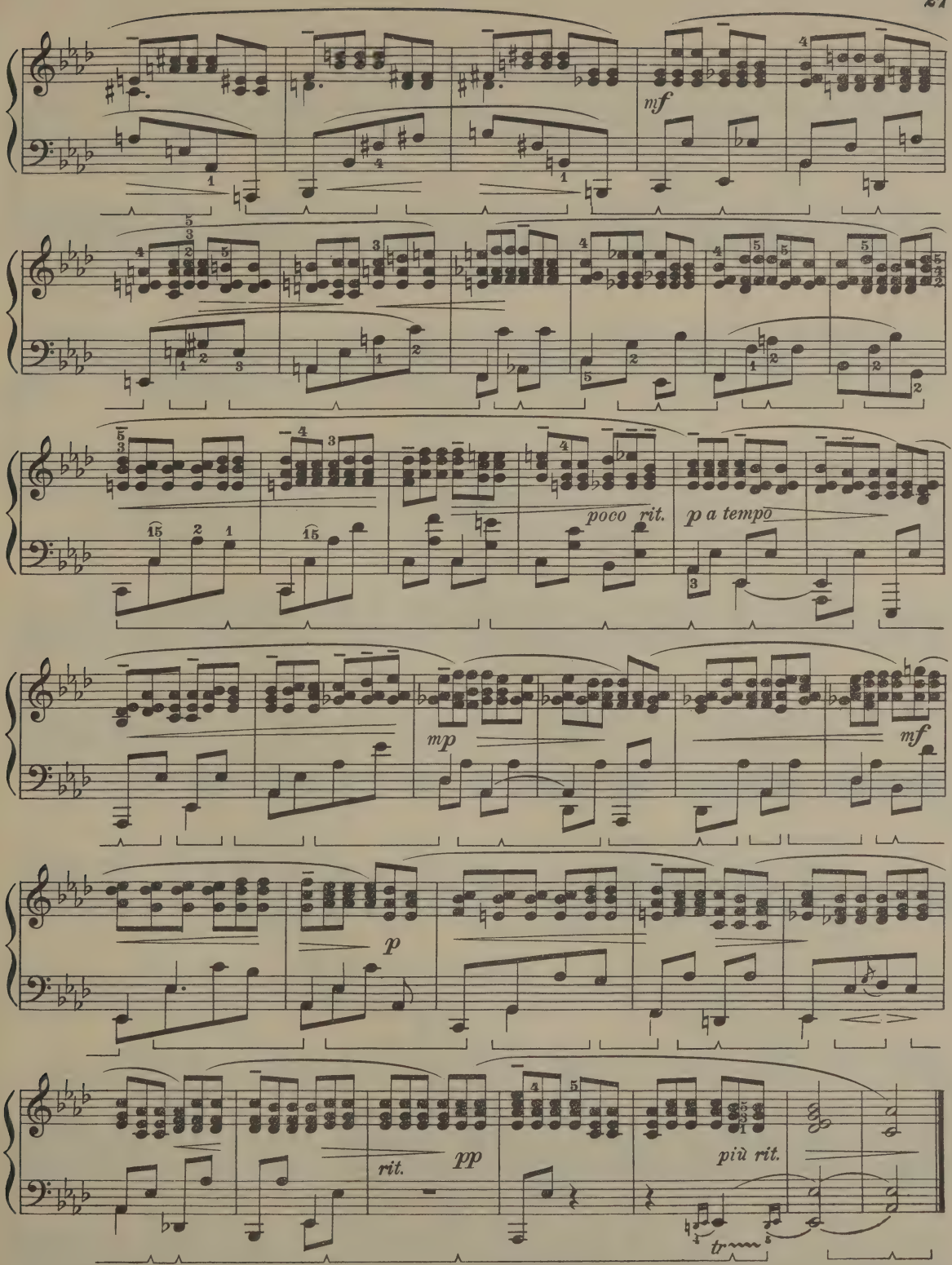

f
p
cresc.
tr
tr
f
mf
cresc.
f
p
p


f
p
f
dim.
pp
p
f
cresc.
tr
tr

Étude No.2

from the "Three New Études"




mf
poco rit.
p a tempo
mp
mf
p
rit.
pp
più rit.
tr

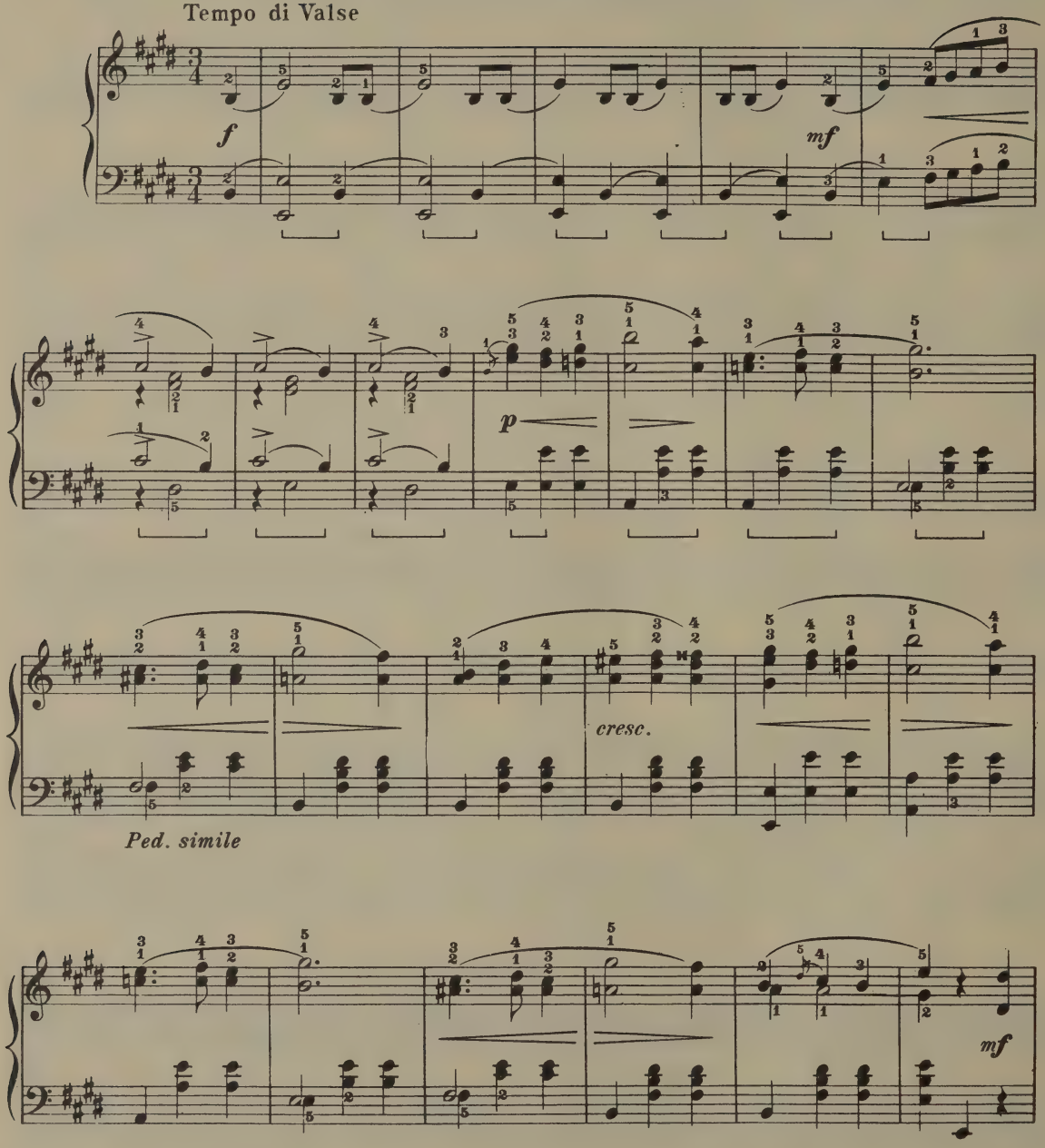
Waltz in E

(Posthumous)

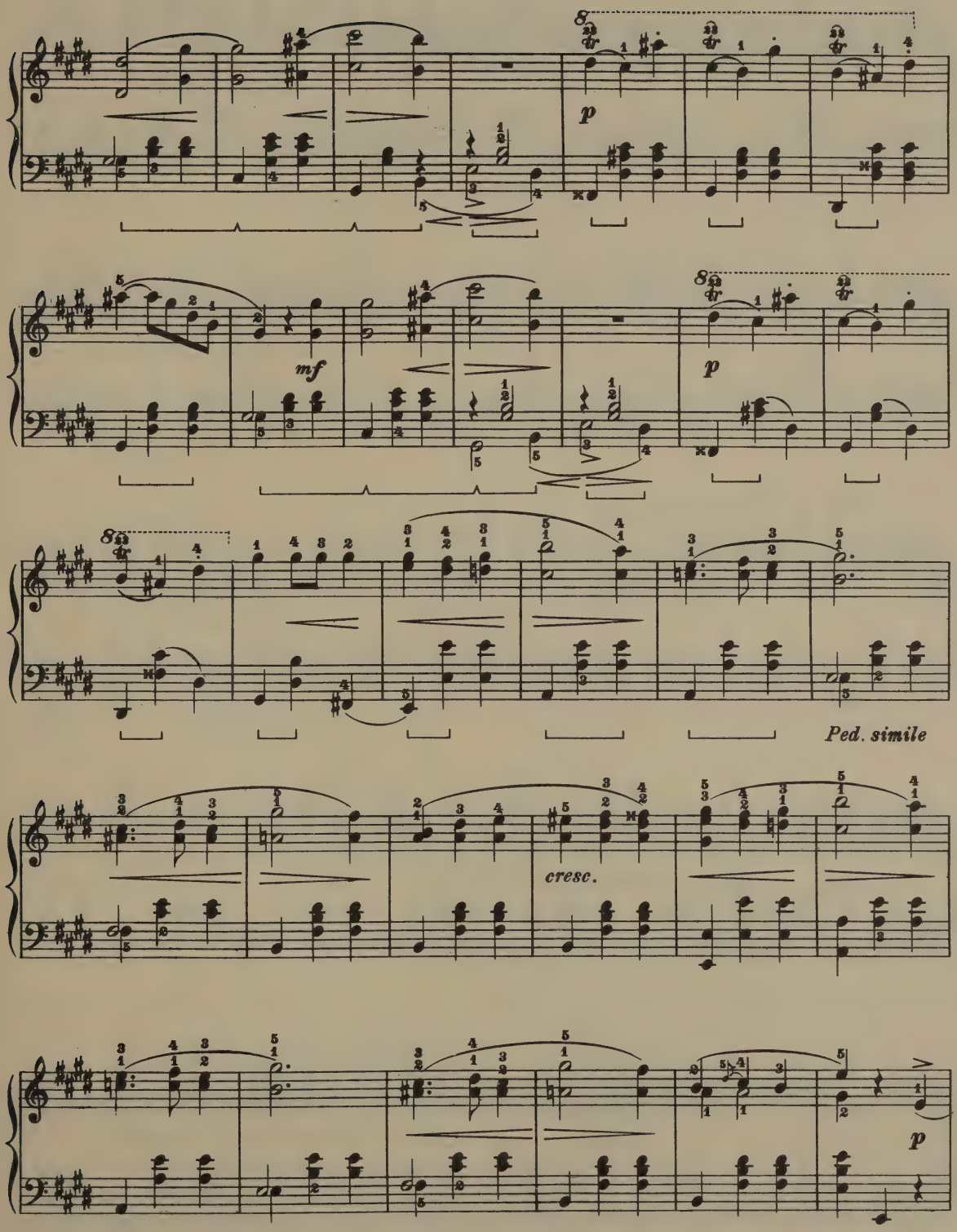
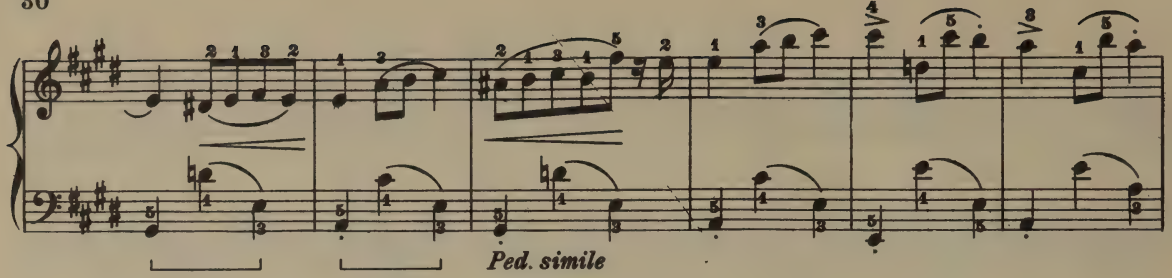
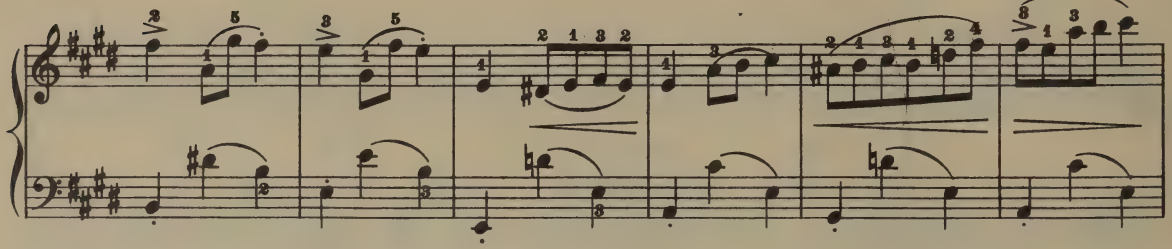
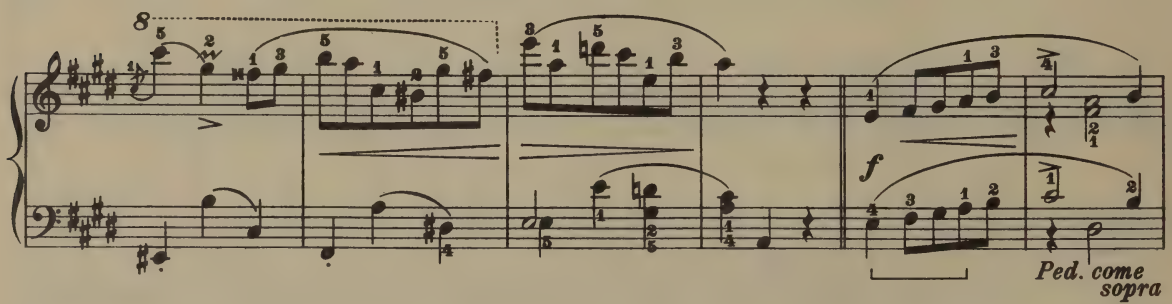
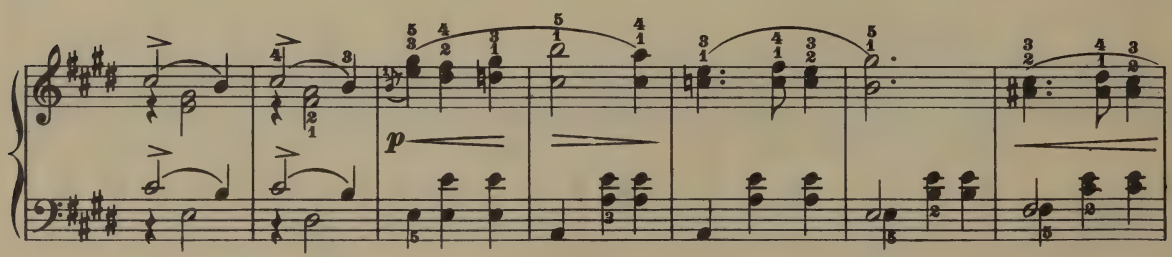
Edited by Carl Mikuli

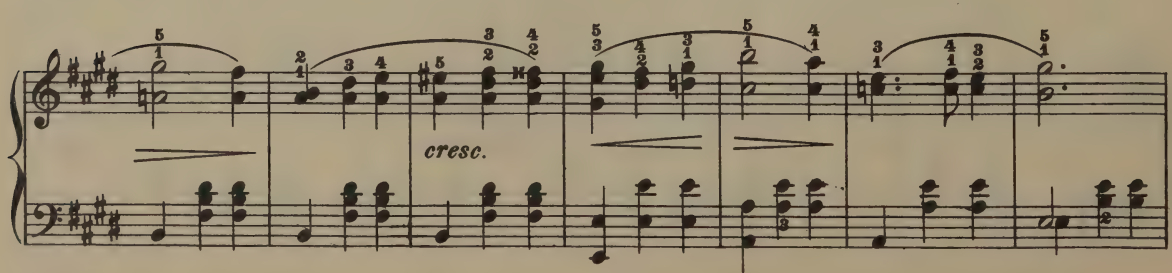
F. Chopin
(1829)

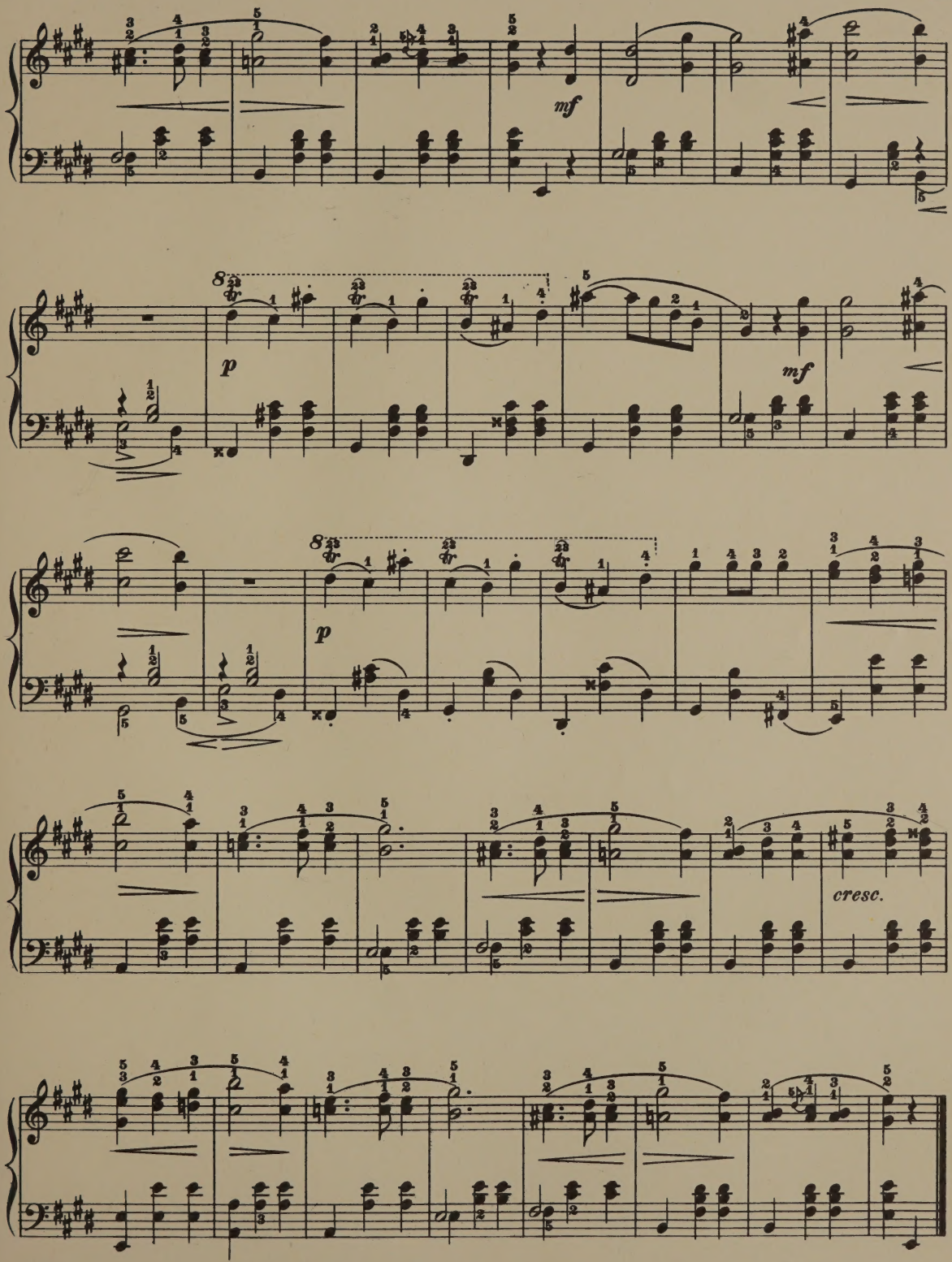
Tempo di Valse

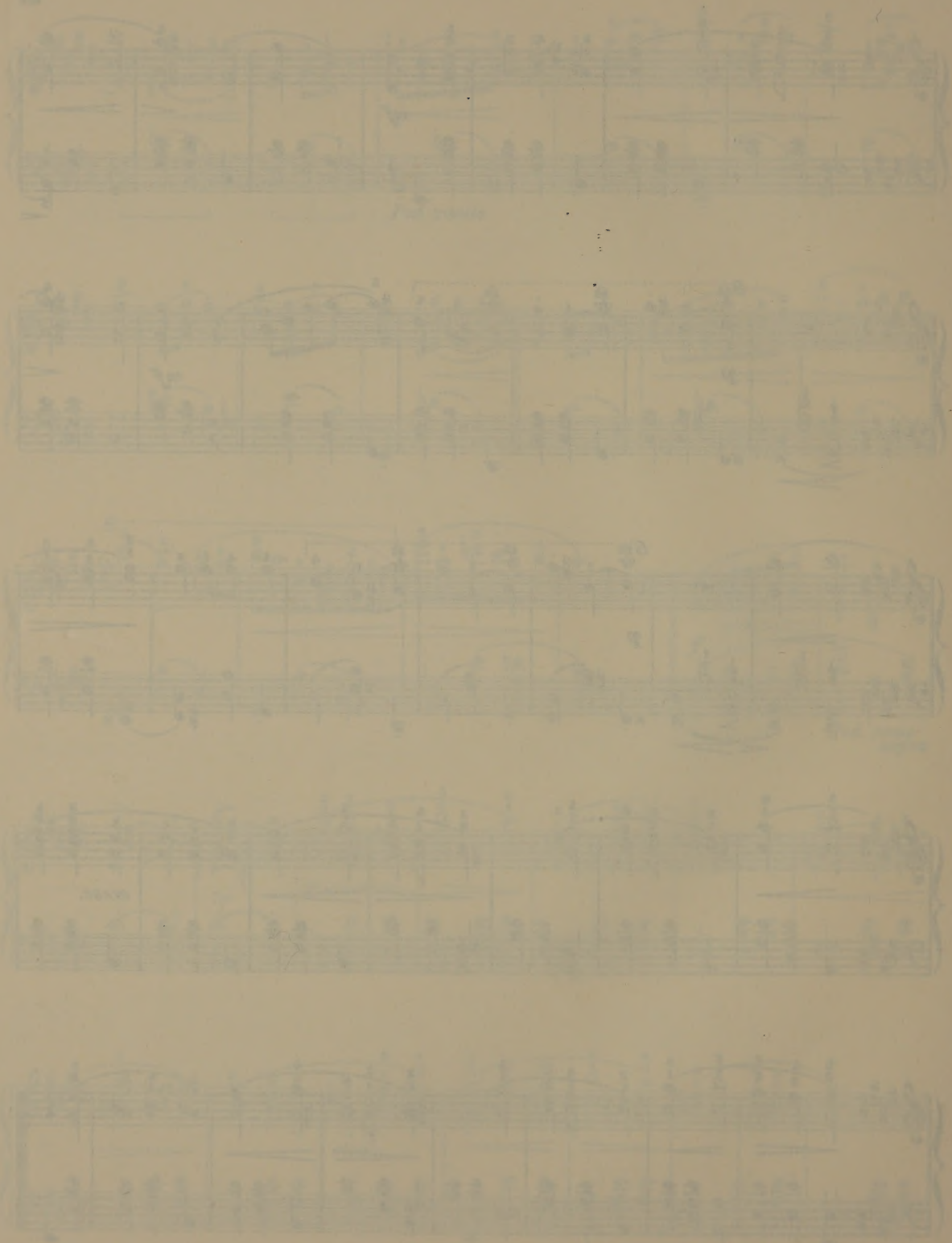


Note: **The authenticity of this Valse is questioned.**


p
mf
p
Ped. simile
cresc.
p

Ped. simile

8
f
Ped. come sopra

p


cresc.


mf
p
mf
p
cresc.



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